

NOTICES OF

SCULPTURE IN IVORY.

ARUNDEL SOCIETY

1855







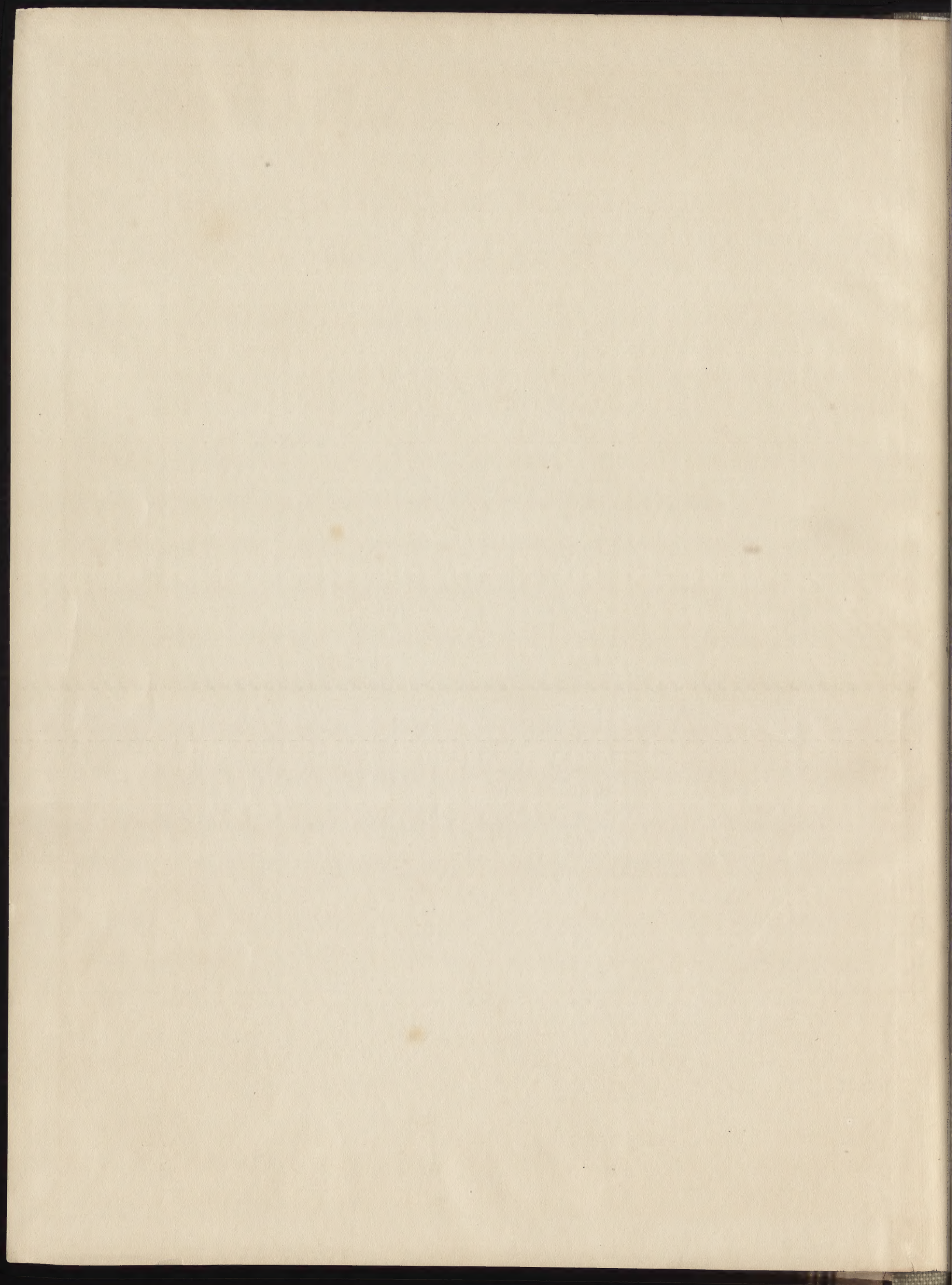


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NOTICES

SCULPTURE IN IVORY.





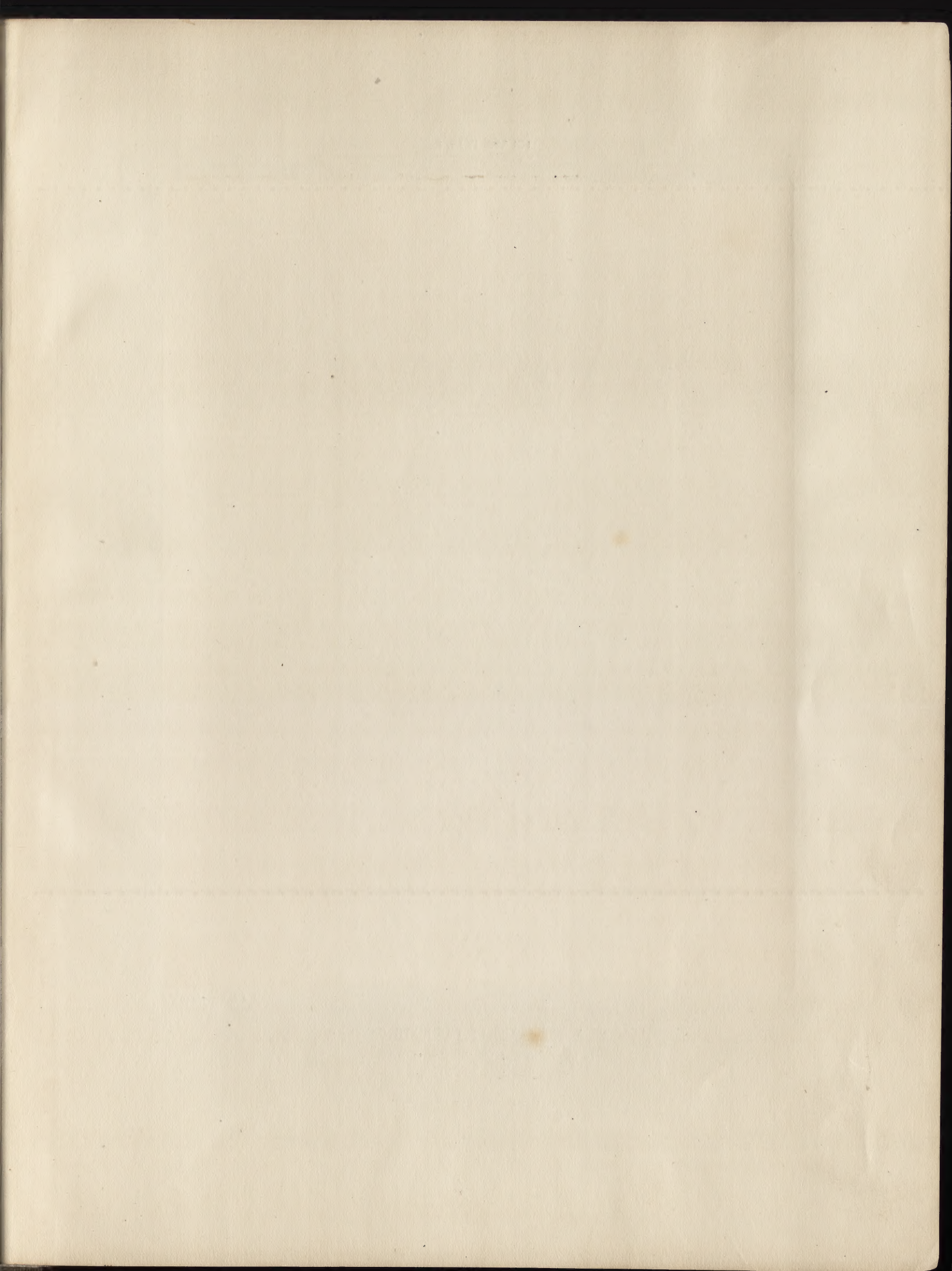


NOTICES  
OF  
SCULPTURE IN IVORY.



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AND  
HUMAN ANTHROPOLOGY  
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SMITHSONIAN INSTITUTION  
WASHINGTON, D. C.







(CLASS IV.) a. 1.



J. A. Spencer, photogr.

LEAF OF A BOOK-COVER OF THE SIXTH CENTURY,

In the Treasury of the Cathedral of Milan,

*Representing subjects from the Gospels.*

Size  $15\frac{1}{2}$  inches by  $12\frac{1}{2}$ .



NOTICES  
OF  
SCULPTURE IN IVORY,

CONSISTING OF A

LECTURE ON THE HISTORY, METHODS, AND CHIEF PRODUCTIONS OF THE ART,

DELIVERED AT THE FIRST ANNUAL GENERAL MEETING OF THE  
ARUNDEL SOCIETY, ON THE 29th JUNE, 1855,

BY M. DIGBY WYATT,

ARCHITECT,  
HONORARY MEMBER OF THE SOCIETY, ETC.

AND

A Catalogue of Specimens of Ancient Ivory-Carvings in Various Collections,

(CASTS OF WHICH ARE SOLD BY THE SOCIETY IN CLASSES EXEMPLIFYING THE PRINCIPAL SCHOOLS AND PERIODS)

By EDMUND OLDFIELD, M.A.

Fellow of Worcester College, Oxford; Assistant in the Department of Antiquities, British Museum.

WITH NINE PHOTOGRAPHIC ILLUSTRATIONS, BY J. A. SPENCER.

LONDON:  
OFFICE OF THE ARUNDEL SOCIETY, 24, OLD BOND STREET.  
1856.



NOTES

# SCULPTURE IN IVORY

A. W. B. B. B.

THE ART OF THE SCULPTOR AND THE ART OF THE CARVER

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LONDON:  
BRADBURY AND EVANS, PRINTERS, WHITEFRIARS.

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THE GETTY CENTER  
LIBRARY

TRANSFERRED FROM THE  
DEPARTMENT OF PHOTOGRAPHS  
4/17/85 (SW)



## ADVERTISEMENT.

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IN issuing the present volume, as part of the seventh annual publication of the Arundel Society, the Council think it right to prefix a few words of explanation. In the spring of 1855 the Society became possessed of a valuable collection of moulds and other materials for the manufacture of casts, representing, nearly in facsimile, some of the most interesting specimens of ancient Ivory-carvings now in existence. The precise character of this collection, and the circumstances of its acquisition, are explained in the Preface to the Catalogue which forms the latter part of this Volume. At the First General Meeting of the Society, in June last, a set of the casts was exhibited, and Mr. M. Digby Wyatt very obligingly read a paper, illustrated by reference to the specimens before him, on the Art of Sculpture in Ivory. This paper, at the request of the Meeting, was placed at the disposal of the Society, and having since received considerable additions and emendations from Mr. Wyatt, is now published as a general introduction to the subject which the casts supply the means for studying more in detail.

As soon as it was determined by the Council that casts should be manufactured for sale, it was thought desirable that a particular description of them should be prepared for the benefit of purchasers; and this was accordingly drawn up by Mr. Edmund Oldfield, a member of the Council of the Society, who had, previously to the delivery of Mr. Wyatt's Lecture, arranged the collection in classes, illustrative of the several schools and periods of the Art. This Catalogue was first published in August last, being delivered gratuitously to all purchasers of the casts, as well as to any member of the Society who might apply for it, and sold at one shilling to other persons. Upon these terms the original or separate edition is still to be obtained. A reprint of this Catalogue, with some slight additions and corrections by the author, completes the present publication.

In order to give a better, though still imperfect, idea of the interest of the casts, nine specimens have been photographed by Mr. J. A. Spencer, as illustrations to the Lecture and Catalogue. The time required for the production of a sufficient number of photographic impressions, amounting in all to several thousand, has been the chief cause of the delay in the appearance of this volume; but the Council trust that, when the climate and season in which they have unavoidably been executed are considered, these illustrations will be regarded as not unworthy of the approbation of the Society.

24, OLD BOND STREET,  
2nd April, 1856.



## LIST OF PHOTOGRAPHIC ILLUSTRATIONS.

\* \* *The Letters and Numerals prefixed to each title refer to the Classification of the Ivories in the Catalogue.*

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A LECTURE  
ON THE  
HISTORY, METHODS, AND PRODUCTIONS OF THE ART OF  
SCULPTURE IN IVORY,  
DELIVERED AT THE  
FIRST ANNUAL GENERAL MEETING OF THE ARUNDEL SOCIETY ON THE 29<sup>TH</sup> JUNE, 1855,  
By M. DIGBY WYATT.







## LECTURE.

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NOR only the members of the Arundel Society, but all who recognise a happy fruit and element of peace in the cultivation of Art, must feel grateful to those gentlemen whose zeal and intelligence have collected the choice series of reproductions of ancient ivory-carving, upon which we now purpose concentrating our attention, and upon which the skill and fancy of the best artists of past ages have been unsparingly lavished. The value of ivory has always consisted, not in its intrinsic worth, but in its admirable adaptation for expressing in outward form the inspirations of the sculptor. Hence it has always been reserved for the ripest talents of every period, while at the same time it has never offered the same temptations to the destroyer that have been presented by the precious metals. The happy consequence of this quality has been, that while almost every work of ancient Art convertible into bullion has disappeared in the successive dark ages of barbarism, many a relic, the intellectual part of which has been embalmed in this apparently less durable material, has come down to our days almost as uninjured as when it passed from the hand of its sculptor to the possession of its original owner. Another circumstance, which has preserved to us in ivory carvings many a phase of religious Iconography, which fanaticism in one form or another would have remorselessly defaced had the design of the artist been embodied in wood or marble, is the portability of the majority of the specimens, and the comparative ease with which they might be concealed from menaced sacrilege. The effect of these happy immunities has been, that the student in Art-history may find, even in the small collection now brought together, illustrations of styles and periods of plastic dexterity, to which he cannot hope to find parallel specimens in any other material, serving to throw many a light upon times otherwise absolutely obscure. Thus we may more especially direct attention to these relics as illustrative of the decline and fall of Roman sculpture; as the principal monuments in which the artistic Hagiology of the East, and its legendary faith, varying from age to age, are recorded; as presenting the most complete picture of the Carlovingian escape from tradition; and as the most copious commentary on the spiritual and romantic life of the Middle Ages, which the art of sculpture has bequeathed to us. With such claims upon our attention we feel that it would be an injustice to our theme did we not endeavour to present the whole subject in its integrity, though necessarily only in outline; and although the earliest of the specimens now exhibited date from an age subsequent to the Christian era, and the latest extend only in exceptional cases to the period of the Renaissance, we shall not hesitate to offer a few remarks on the peculiarities of the art, not only during the space of time comprised within those two periods, but also antecedent to the former and posterior to the latter of them.

The many references in Holy Writ to the trade in ivory, and the singular relics of sculpture in that material which the Assyrian researches of a distinguished member of this Society, Mr. Layard, have brought to light, carry back to the remotest ages the records of its abundance, and the skill attained in the art of



carving it. In the East, from time immemorial, ivory, no less than gold and jewels, has been held to be the peculiar appendage of royalty. To sit, like Solomon, upon an ivory throne, with the feet upon an ivory footstool, and to hold an ivory sceptre in the hand, has been the privilege only of those whose breath was law. In Egypt the ivory carvings, like the stone carvings, are most excellent, in proportion as they are most ancient. Among the Assyrian specimens is one very interesting one carved with Egyptian hieroglyphics. Mr. Bonomi appears to consider that the artists of Assyria very frequently imitated those of Egypt. This certainly does not hold good in the execution of their ivory-carvings, for while the Egyptian are in low relief and smoothly wrought, the Assyrian are in very high relief, and are chiselled with extraordinary crispness.

The Greeks, who carried off the most valuable spoil from Egypt, Persia, and India, appear to have dedicated this precious material chiefly to the service of the Gods: though Homer and Hesiod make also many references to its employment, even in the heroic ages, for personal decoration and domestic furniture,—as in the couch of Ulysses, the seat of Penelope, the shield of Hercules, &c. The classic authors generally designated works composed of gold, wood, and ivory, as in the “ancient style,” and the peculiar technicalities with which these materials were wrought in the very infancy of Grecian Art, no less than the Asiatic or African sources from whence they must have been derived, may possibly be thought to point towards the “great Asian mystery” of some extinct civilisation, the parent of Pharaonic and Assyrian Art, of which no fossil vestiges have descended to our days. By some writers the origin of the art of carving in ivory is referred to Dædalus, but the mere fact of such an ascription is equivalent to a palpable admission of ignorance. Two sculptors whose existence is less fabulous, Dipœnus and Scyllis of Crete, are reported to have made the hair of some of their statues in ebony and the buskins in ivory.

At the Temple of the Dioscouri at Argos the most ancient statues of this kind were to be found, and from such rude beginnings there can be little doubt that the most exquisite Greek chryselephantine statues were subsequently elaborated. Twenty statues of gold and ivory, executed “in the ancient style,” were contributed to the decoration of the Heræum of Olympia by the two brothers Doryclidas and Medon, pupils of the last-named artists.

To Smilis, the supposed founder of the Æginetan school, were attributed chryselephantine statues of the Hours, placed beside a statue of Themis, one of the best works of Doryclidas. Of these Pausanias speaks highly.

About 525 B.C. a statue of Diana was made at Sicyon, of gold and ivory. This town produced many sculptors in the latter material, the most celebrated of whom was Polyclethus.

The fame of all these works was however entirely eclipsed by that acquired, immediately upon their execution, by the colossal chryselephantine monuments of the immortal Phidias, who was born at Athens about 490 years before Christ. The principal of these, and, so far as we know, the only ones produced by the sculptor's own hands, were the celebrated Minerva of the Parthenon, and the still more celebrated Olympian Jupiter, which decorated the Temple of the God at Olympia. The former represented the Goddess as the Protectress of Athens, and was no less than 26 cubits high, or about 39 English feet. Erect, and armed with shield and lance, she bore in one extended hand a figure of Victory, four cubits high. On the inner side of her large shield were carved the wars of the Giants, and on the outer the battles of the Amazons, while upon the pedestal were bas-reliefs of the legend of Pandora. The statue was completed in the year 438 B.C., the entire surface of the head, hands, and feet, with the figure of Victory and some other of the accessories, being of ivory, and that of the remainder for the most part of gold. The Jupiter was of yet larger dimensions, attaining a height of no less than about 58 English feet, although represented seated. The able restoration of this figure, and the learned comments upon it, by M. Quatremère de Quincy, are so well known, and the fame of the monument itself so transcendent, that a further description of it is unnecessary. Words, however skilfully arranged, could convey but a poor idea of the masterpiece of the greatest artist who ever lived.



Seneca relates that Democritus the philosopher, who lived about the same time as Phidias, discovered a method of softening ivory, but this is probably only a tribute to the marvellous dexterity with which the great sculptor moulded the material to his purposes. Various pupils of Phidias also worked in ivory, a Bacchus by Alcamenes being most admired.

In the middle of the fourth century B.C. the practice of covering marble statues with a species of encaustic varnish of white wax is thought to have been adopted, probably to imitate ivory and avoid the labour and expense of working in that material. Praxiteles (about 336 B.C.) is supposed to have brought this latter process to perfection.

The art of sculpture in ivory was extensively adopted in other countries: thus we find that in Egypt the ship of Ptolemy Philadelphus was adorned with ivory statues, wonderful in workmanship and magnificence. Specimens of the dexterity attained by the Egyptians in carving this material are rare, and the British Museum collection is fortunate in containing a little statuette of admirable execution.

About 170 B.C. Antiochus Epiphanes, King of Syria, endeavoured to revive this art in Greece. He employed Cossutius, a Roman architect, to continue the erection of the Temple of Jupiter Olympius at Athens, and caused many ivory and gold statues to be made there. He commanded that a colossal Jupiter, after the celebrated one of Phidias, should be made at Antioch; and it was no doubt owing to this revived activity, that the sons of Polycles made a Minerva Cranaea in gold and ivory near Elatea.

The first work in ivory mentioned as executed at Rome was by Pasiteles, a Greek artist, about 75 years before Christ. There is little ground to suppose that ivory statues were produced in the early ages of Rome; since it is not until we approach the Christian era, that allusions to them are to be met with. Under Hadrian many chryselephantine statues were made at Athens, and as late as A.D. 150 the art was occasionally practised. The large importation of elephants under the Roman Empire for the purposes of the amphitheatre extended more widely the use of ivory. Horace seems to intimate that it was employed in the decoration of sumptuous houses; and Ovid, in his Epistle to Græcinus, refers in the following words to the practice of making Consular seats of it,—

“Signa quoque in sellâ nôssem formata curuli,  
Et totum Numidæ sculptile dentis opus.”

In addition to these, couches, footstools, sceptres, toilet-boxes, and musical instruments were made in ivory: but to us the most interesting application of the material is furnished by the Roman note-books, or *pugillares*.

This description of object, when of mythological character, is of extreme rarity. It has been selected to form the First Class of the collection\* before you, since the style of Art it exhibits is not only the earliest, but also probably the best of any in the series. Some antiquaries have supposed these *plaques*, or leaves, to have formed portions of such ivory thrones as that alluded to by Ovid, or other grand pieces of furniture; but their identity in form with regular diptychs, consisting of two leaves hinged together, like the covers of a book, appears clearly to establish the fact of their having been used as *pugillares*, or waxed tablets, on the inside of which the possessors were accustomed to write with the sharp-pointed *style*, using its blunt end to obliterate the writing at will.

Among the Romans the *pugillares bipatentes*, or *diptycha*, appear to have been objects frequently selected to form items among the “apophoreta,” or after-dinner gifts to favourite guests; and the poet Martial, in a lively series of distichs, has celebrated a complete set of such offerings to friendship, which appear to have been distributed much after the fashion of the trifles which form the ornaments of Christmas-trees in the present day. Among them he makes playful allusion to various objects connected with the subject under consideration, such as money-boxes of ivory, or “loculi eborei:”

\* The collection of casts belonging to the Arundel Society, which was exhibited during the Lecture.



"Hos nisi de flavâ loculos implere monetâ,  
Non decet, argentum vilia ligna ferant"—

note-books made in wood, or "*pugillares citrei*:"

"Secta nisi in tenues essemus ligna tabellas,  
Essemus Lybici nobile dentis onus"—

and note-books made in ivory, or "*pugillares eborei*:"

"Languida ne tristes obscurant lumina ceræ,  
Nigra tibi niveum litera pingat ebur."

Commentators have universally agreed that such note-books were often used for the purposes of conveying declarations of love, and the passage in Juvenal (Sat. 9), "*et blandæ, assiduæ, densæque tabellæ sollicitent*," has been supposed to refer to such an employment of the *pugillares* or *diptycha*.

Such books were usually carved upon the outer faces of both leaves, which were hinged together with silver pins. The elaborate character of the carving in every specimen that has descended to our time, and the value of the material, fairly lead to the assumption that ivory *pugillares* were used only by the wealthiest classes. The specimens contained in Class I. of the Arundel Society's collection are of the greatest value and highest interest, since not only are they the best, but so far as my knowledge extends, almost the only relics of the ancient Roman diptych, anterior to the period when its use became associated with office, and with Imperial or Consular dignity. The valuable *plaque* representing the Apotheosis of Romulus, and described by Gori as belonging to the family of the Gherardeschi of Florence, with another published by the same author as the diptych of Moutier, representing priestesses of Bacchus, and a half diptych in the Louvre with the figures of Apollo and the Muses, are apparently the only important mythological specimens wanting. An inspection of the six carvings included in the Class will serve at once to convince the student that artists of eminence could alone have been employed upon their production; for it is manifest that the bas-reliefs of Æsculapius and Telesphorus, and Hygieia and Cupid (I. a), upon the Fejérváry pair of leaves, as well as the seated Author, and Muse with her lyre (I. c), upon those in the celebrated treasury of the Cathedral at Monza, are of the Augustan style of Roman Art,—Augustan at least in merit, if not in date.

Intermediate between these Mythological diptychs and the Consular, it may be well also to examine a few almost unique. These have been styled in the Catalogue,\* as of Uncertain Personages, although the ingenious hypotheses of Mr. Oldfield and of Mr. Pulszky have gone far to deprive them of that title. The earliest of the series, and probably the finest specimen of its kind existing, belonged to the celebrated Fejérváry collection, which was inherited by the last-named gentleman, who has done so much to illustrate the invaluable relics of which it consists. Upon this *plaque* or tablet (II. a), are portrayed, by the hand of an admirable carver, three individuals seated, as in the Imperial box of an amphitheatre; the central one is evidently the Emperor, and on his right and left are stationed two dignitaries of his court; below them, as it were in the area of the circus, are men fighting with stags, whilst attendants are opening the doors of the *carceres*, or dens, from which the animals are issuing; the whole scene being depicted with the greatest animation. The Emperor is supposed to be Philip the Arab, who presided over the sæcular games given in the year A.D. 248, to commemorate the millennial era of Rome. The other specimen (II. b), which consists of two leaves, is from the treasury of the Cathedral at Monza. The photograph conveys an excellent idea, not only of the subjects of the principal leaf, but of the graceful style in which they are treated. The standing figures of the Lady and the Boy have been explained by Mr. Pulszky with much probability as representing the Regent Galla Placidia, and her son Valentinian III.; though Mr. Oldfield has pointed out that the portraiture would be equally applicable to Valentinian II. and his

\* V. Inf. p. 34.







(CLASS II.) b. 1.



*J. A. Spencer, fotogr.*

LEAF OF A ROMAN DIPTYCH,

In the Treasury of the Cathedral of Monza,  
*Supposed to represent Valentinian III. and Galla Placidia.*

Size  $13\frac{1}{2}$  inches by  $6\frac{1}{2}$ .



mother Justina; for, by a singular coincidence, both these sovereigns succeeded to the Imperial purple at five or six years of age, and remained for some years under maternal tutelage. If the latter hypothesis be correct, the diptych may be referred to about A.D. 380; and if the former, to about A.D. 428. The female figure is very graceful, and the boy, though apparently not above ten years old, has a noble and dignified expression. His costume is interesting, as showing the peculiar, large, and upright *fibula*. The architecture represented is as debased as the period would lead us to expect. On the companion leaf is carved a fine figure in military costume, the identification of which of course depends upon the explanation adopted for the two figures just described. On Mr. Pulszky's hypothesis, the personage intended is probably one of the two rival generals, Aetius or Bonifacius; but if the Emperor be Valentinian II., the companion figure may perhaps represent his brother and colleague Gratian, who was about twelve years his senior.

It is singular that, with the somewhat doubtful exception of the diptych formerly preserved in the Riccardi Palace at Florence, and now in the Antiken-Kabinet at Vienna, which has been, without much reason, conjectured to represent the Emperor Justinian, all vestige of this, which may be called the Imperial class of ivory diptych, disappears at about the period of the earliest examples now remaining of the Consular. To the more ancient class belongs the celebrated Barberini specimen, representing the Emperor Constantius, engraved in Gori, though a doubt has been raised, whether this should not rather be regarded as a book-cover than a diptych. It would almost appear as if the consuls, in ceasing to be the choice of the people, and sinking as they did to be the mere nominees of the monarch, adopted the diptych as a portion of their Imperial livery.

The Consular diptychs of ancient Rome contained the names, and often the portraits, of the consuls in office, and were presented by them to their friends on gaining that dignity. Quintus Aurelius Symmachus, who was consul in the year 391, in his "Epistolæ" (Lib. II., Ep. xxi.), exactly describes the ordinary custom in the following words:—"To my Lord and Prince," says he, "I sent a diptych edged with gold. I presented other friends also with ivory (*pugillaribus*, or) note-books, and with silver (*canistellis*, or) small baskets." Sometimes the gift of the diptych was accompanied with money; thus, again, Symmachus (Lib. V. Ep. lvi.) sends to Sallustius a diptych, together with two pounds of silver. Claudian, in writing the praises of Stilicho, who was Consul in the years 400 and 405, describes, in somewhat hyperbolic strains, the elephants of India despoiled of their teeth, which, "when cut into tablets, and glittering with gold, inscribed by the Consul sculptured thereon with his name in red letters, would be distributed amongst nobles and people." A diptych engraved by Gori, and formerly in the possession of M. du Tillot, at Dijon, is supposed by Montfaucon to represent this very Stilicho at the time of his second consulate. It appears that the consuls were the only officers permitted officially to make presents of ivory diptychs, as well as of purses of gold, for it was specially enacted by a law of Valentinian, Theodosius, and Arcadius, with a view, no doubt, to put a check to bribery and corruption on public occasions, that magistrates of inferior rank should be allowed only to give purses of silver, and diptychs in commoner materials. In spite, however, of this sumptuary restriction, the actual practice of making presents of carved ivory diptychs does not appear to have been entirely limited to consuls: for Symmachus states, in the former of the two passages referred to, that the ivory diptychs were sent by him on behalf of his son, who filled merely the office of quæstor; and the same expressions are used by the writer on another similar occasion. (Ep. vii.)

The earliest Consular diptych which, as far as I am aware, has ever yet been published, and probably the most ancient now in existence, is that which commences the series of specimens inscribed with the names of the Consuls in the Arundel Society's collection, and is entered in the Catalogue as II. c. It exhibits, in a somewhat barbarous style of Latin Art, a standing figure of Flavius Felix, Consul of the West in the year 428. The original is in the Imperial Library at Paris. The next (II. d) is considerably later, but is most interesting as an illustration of the class of sculpture prevalent at a period immediately preceding the reign of Justinian the Great. It represents a seated figure of



Clementinus (Consul of the East, A.D. 513) holding the *Mappa Circensis*, or napkin, by throwing down which the consul gave the signal for the commencement of the games in the Circus; beside him, Rome and Constantinople personified; above, busts of the Emperor Anastasius and the Empress Ariadne; below, the distribution of largesses,—amongst which may be perceived both the ivory diptychs and golden purses alluded to in the edict of Valentinian. A comparison of this specimen with the preceding is interesting, since we see in them the types respectively of the diptychs of the Eastern and Western Empire. This specimen, of which both leaves are preserved, is also curious, as illustrating the practice of carving the same figure upon each leaf, varying the inscription only. Thus, one leaf is inscribed—FLAVIUS · TAVRVS · CLEMENTINVS · ARMONIVS · CLEMENTINVS, with **KAHMENTINOY** in a monogram, while the other with the same subject bears—VIR · ILLUSTRIS · COMES · SACRARUM · LARGITIONUM · EXCONSULE · PATRICIUS · ET · CONSUL · ORDINARIUS. The main difference between the types above alluded to appears to be, that in the Western diptychs the consul is usually shown standing, while in the Eastern he is comfortably seated in the *sella curulis*, or chair of state. It may further be remarked, that in point of artistic merit the Eastern are generally superior to the Western. Yet in the former we may already trace the antique element dying out, and being gradually replaced by those features of conventionality, which we shall subsequently meet with, asserting an independent style of their own. As the reign of Justinian the Great, (A.D. 527-565,) was the period when this great change assumed a concrete shape, a diptych approximating in date to his accession to the throne has been selected for illustration by photography, and the print will be found facing the description in the catalogue (II. f). It represents a seated figure of Anastasius (Consul of the East, A.D. 517), with the usual Consular insignia, and the amphitheatre below, in which men are thrown in baskets to be attacked by bears. In the rigidity of the principal figure, that of the consul, and its unmeaning head, may be traced the loss of antique skill in depicting human life, while in the elaborate seat, and rich embroideries of the Consular robes, the footstool and the chair cushion, may already be recognised that tendency to florid ornamentation, which formed the basis of the style subsequently famous as Byzantine.

The latest specimen of this class in the collection, that of Philoxenus, Consul of the East, A.D. 525 (II. g), is remarkable, not only because it gives a new type of arrangement, having only heads in medallions instead of full-length figures, but because it bears an exceedingly interesting inscription, to the following effect:—"I Philoxenus, actual Consul, offer this present to the wise Senate,"—thus pointing out the specific use to which this particular object was applied. Nine years afterwards the Consular office in the Western Empire expired in the person of Decimus Theodorus Paulinus, whilst at Constantinople it subsisted only until the consulate of Flavius Basilius Junior (A.D. 541), of whom the Grand-ducal Museum at Florence is so fortunate as to possess a diptych.

Many of the Consular diptychs were subsequently applied to Christian purposes. In Gori's "Thesaurus Veterum Diptychorum" are to be found engraved some very remarkable specimens which, although of evident Roman work, yet exhibit Christian symbols. The Arundel Society's collection contains one very curious example (III. c), which is believed to have been originally a Consular diptych of the early part of the VIth century, in which the figure of the consul on each leaf has, by a slight modification of its insignia, been converted into that of a Saint; the name having been removed to make way, on one leaf, for a superscription of "David Rex," and on the other, for "Sanctus Gregorius." The palimpsest, or substituted letters, appear to be of the age of St. Gregory, who died in the beginning of the VIIth century. In another case, the consul's name was obliterated, to be replaced by the inscription—"Pio Presule, Baldrico jubente."

We proceed now to diptychs of Christian character, commonly distinguished as "Ecclesiastical." These appear to have been applied to multifarious uses in the early and mediæval Church. It is mentioned both in the Litany of St. Basil, and in that of St. John Chrysostom, that the deacon commemorated the living and the dead, by reading aloud the names of those recorded on ivory tablets, called diptychs, consisting



of two parts, and folding together. Some were reserved for the living, others for the dead. On the former were inscribed the names of the sovereign pontiffs, the patriarchs, the bishops, and the priests, and after them those of the emperors, princes, and magistrates, and those of donors or benefactors to the Church. Sometimes the names of general councils were inscribed upon them. They were usually read to the people from the altar in the early ages of the Church, and from the roodloft in the later. Some diptychs contained the names of those presented for baptism. The exterior frequently represented sacred mysteries, or Scriptural scenes, in relief. The difference between the liturgical uses of the diptych in the Western and Eastern Churches appears to have been, that in the former the names of the dead inscribed in the diptych were read over, and their souls prayed for by the priests during the performance of mass, shortly after the consecration of the elements; while in the latter the names were read by the deacon from the altar,—out of one diptych the names of persons who were to be prayed for, and out of another, those of magistrates and others for whom praise was to be given to God. Ducange preserves an interesting picture of such a service from the annals of the fifth Œcumenical Council.—“At the time of (reading) the diptychs, all the multitude gathered together with great silence about the altar, and listened; and when the titles of the four preceding Holy Councils, and of the Archbishops Euphemius, Macedonius, and Leo were read, all with a great voice cried out, ‘Glory be to thee, O Lord!’”

The erasure of the name of a person from the diptych in which it had been inscribed was only effected by a solemn act of the Church, and was tantamount to excommunication, or at least to an anathema. Hence the total degradation of such an act as that described by Anastasius in his Life of Pope Agatho, in which he says: “Then they took away from the diptychs of the Churches, from the paintings of the Church, and from its doors, wherever it could be done, the names and figures of those patriarchs, Cyrus, Sergius, Paul, Pyrrhus, and Peter, through whom error had contaminated the orthodox Church.”

Both Salig and Gori go deeply into the further liturgical uses of Ecclesiastical diptychs, but the conclusions at which the latter at least arrives appear somewhat arbitrary, and at any rate in no wise affect these objects as works of Art. Their general uses appear to have been such as we have described, and to have been preserved pretty regularly for many centuries, probably from the fourth to the twelfth. The earliest and finest specimen now probably to be seen is the half diptych with the noble Angel in the British Museum (III. a), in which a grand devotional character is united to a style of drawing and treatment of drapery, which seems very little, if at all, later than the age of Constantine.

The inscription of the names of nobles, benefactors, and persons of distinction in the “*Diptycha Vivorum*” was probably the origin of the celebrated Golden Book of Venice. It is in some instances difficult to distinguish the Christian diptych from a class of objects closely resembling it in treatment, and sometimes in form, and which we shall next consider, the carved ivory book-covers. Of these the Arundel collection possesses what are, I believe, both the earliest and the finest specimens in existence, though, by a singular chance, they appear never to have been introduced to the notice of the public, by description or engraving, down to the present time. I allude to (IV. a) the splendid pair of Gospel-covers, apparently of the sixth century, now preserved in the treasury of the Cathedral at Milan, and one of which has been selected to form the frontispiece to this publication. The whole of the subjects from the sacred text are finely grouped and carved, and about them there yet lingers much of the grace of the antique; and although the introduction of the jewelled cross and Agnus Dei upon their sides is a somewhat Eastern feature, I should be inclined to attribute them to the hand of some excellent Latin workman. The next pair of Gospel covers to which I would invite attention is (IV. b) from the Bibliothèque Impériale at Paris, a somewhat analogous specimen to the last, but evidently wrought by an inferior artist. Both of these examples present us with the usual Latin series of subjects, in which a more ample profession of faith is intended to be conveyed than is actually warranted by an acceptance of the facts represented irrespective of symbolism. It will be found, I believe, that at a slightly later period, after the expulsion of the Byzantine artists by the



Iconoclastic Emperors, a very great change took place throughout Europe in the selection of Gospel subjects; and that both the Passion and Triumph of Christ, which had been but symbolised during the prevalence of the traditions of the Art of the Catacombs, are rendered dramatically, and frequently with legendary additions, by the pupils of the succeeding school. Through numerous examples, up to the Carolingian era, we trace the gradual falling away from the antique, and observe even the foliated ornament, which was one of the last reminiscences of a Roman original, to be now evidently executed at the artist's good pleasure rather than in obedience to any kind of classical restraint. About the end of the ninth century we recognise some strange anomalies. For instance, Charles le Chauve of France possessed a celebrated *Evangeliaire*, or collection of Gospels, and a copy of the Book of Psalms; both were covered with plates of carved ivory, and both are yet existing in Paris. In the cover of the *Evangeliaire*, which is represented in the Society's collection (V. k), we meet with subjects exhibiting a mixture of Pagan and Christian allegory, and executed in a smooth and roundly modelled style, although in low relief; on the cover of the Book of Psalms, on the contrary, we have one sublime composition of "God in glory" filling the whole surface, the figures in the highest relief, and cut most sharply and brilliantly, the costume for the most part not less resembling our own Anglo-Saxon than the peculiar style of drawing, which corresponds to a nicety with that of some of our best manuscripts of that period. It would appear that in Central Europe there met, just about the tenth century, streams of contending Art-influences from the East and from the North—the mingled Latin and Byzantine traditions meeting the already lively Celtic and Teutonic energy. Out of this impact may not fire have been struck, which blazed through Europe about the period of our Conquest, and which eventuated in the ascendancy of the principle of life, and the birth of the Pointed style? It is about the year 900 that the Teutonic element first asserts its importance; and for about 150 years, mainly through the energies of three great men, Tutilo of St. Gall, Willigis of Mainz, and Bernward of Hildesheim, it assumed substantiality, and gave a form to plastic Art, which, although rude, was at least daring and original. In the Public Library of St. Gall are yet preserved some specimens of the ivory-carving of Tutilo, and the engraving of one of his Gospel-covers, given by Otte in his "Kirchlichen Kunst-Archäologie," assures us of his rare ability in the treatment of this material. The Arundel collection possesses several specimens which appear to me to present the characteristics of early German Art, some of them closely resembling the carvings of Bishop Bernward on his celebrated bronze doors and column at Hildesheim. Among the most interesting of these specimens should be pointed out (V. d) a book-cover from the Museum at Orleans; in its very original treatment we see already the germ of invention piercing the barren soil of tradition. The Catalogue thus describes its curious subjects:—"In the centre Christ is represented seated, delivering the keys to St. Peter, whilst on the other side of the Saviour, an angel is applying a live coal to the lips of Isaiah; above, a pile of edifices, perhaps Sion; below, Christ preaching in the Temple; and round the edge, animals and flowers."

In such mystic subjects we meet as it were with the "Theogony" of Christian Mythology; and upon the refinements of such subtle symbolism was doubtless based that system of scholastic teaching which overlaid the Gospel traditions with that profusion of legendary and fanciful imagery which characterised the Iconography of the entire Middle Ages. It is a somewhat curious circumstance in the history of Art, that hardly ever is novelty in subjects unaccompanied by novelty in technical treatment, and hence we need not be surprised to find in these curious Carolingian sculptures a sharpness of execution, and a daring altitude of relief, coincident with the independence of thought manifested by the singularity of the main elements of the composition. To illustrate these features, a very interesting book-cover (V. g. 1) from the Bibliothèque Impériale has been chosen for reproduction by photography, and it will doubtless be admitted that its mode of handling betokens a transition in Art no less than its subject does a great movement in faith. That subject is thus explained in the Catalogue:—"In the centre, the Crucifixion; above it, the Evangelists, and the Sun and Moon; to the left of the cross, the figures of the Synagogue, with her banner, and of Jerusalem with a turreted crown;



(CLASS V.) g. 1.



*J. A. Spencer, photogr.*

LEAF OF A BOOK-COVER OF THE CARLOVINGIAN SCHOOL,

In the Bibliothèque Impériale, Paris,

*Representing the Crucifixion.*

Size 9½ inches by 5.





at its foot, the Church seated between Earth and Ocean." In the XIth century the covers of books were occasionally made round-headed instead of square. M. Labarte cites three rare specimens so modified. The two first are preserved in the public library at Bamberg, and were made for the Emperor Henry II. (1024) and his wife Cunegonda. The upper part of each leaf of the manuscript is cut into a semicircle, and the sheets of ivory which form the cover follow the form of the vellum. On each of the covers of one book standing figures of Christ and the Virgin are represented, and on the other St. Peter and St. Paul. The Greek inscriptions and the style of these carvings show their Byzantine origin. The third manuscript is to be found in the Royal Library at Berlin; the covers are of ivory cut into a semicircle like the two others of which we have spoken. Upon them Christ is shown sitting, and giving benediction according to the usage of the Greek Church.

It is extremely rare to meet, upon any of the early Christian diptychs or book-covers, with any representation of contemporary events. The most interesting exception, or supposed exception, to this rule is the very curious bas-relief of the Baptism of Clovis, formerly in the possession of Dr. Rigollet of Amiens, (by whom it has been described), and now in the Public Library of that city. M. Du Sommerard, who examined it attentively, pronounced it to be of low Roman Art, and hazarded the hypothesis that it may have been one of the very diptychs distributed by Clovis on his admission to Consular dignities. It should, however, be mentioned, that a much later date is assigned to the work by M. Adrien de Longpérier, and his opinion is supported by that of Mr. Nesbitt. Certainly, it does not appear unnatural that Clovis should have selected the subject of his baptism to adorn the diptychs he would have had prepared to commemorate his nomination to the office, since we have the authority of Gregory of Tours for the fact, that it was "from the very day of his public profession of faith that he was hailed Consul and Emperor." The same chronicler tells us also, that on that day the new Consul followed the practice adopted by all consuls on their accession to office, of distributing with their own hands ample largesses. One difficulty, however, in accepting the supposition of M. Du Sommerard, arises from the fact, that the *plaque* contains, in addition to the bas-relief of the Baptism of Clovis, two subjects exhibiting miracles effected by St. Remi, with which the christianised sovereign had nothing personally to do. In the historical scene the King appears immersed in a bath or font, his Queen Clothilda standing by his side, crowned, and bearing her royal veil. Upon the head of Clovis descends the Holy Ghost in the form of a dove, bearing in its beak an *ampulla*, or vessel for containing the oil of chrism or anointment. Near the font stand two Bishops with *nimbi*, clad in tunics and chasubles only, and with neither cross nor mitre. One, probably St. Remi, places his hand upon the head of the King, the other holds the linen for drying him on his issuing from the bath. Three priests, one of whom holds a book, assist at the ceremony.

We have, hitherto, spoken only of ivory-carving executed on thin *plaques*: we now approach a class of remains in which the tooth or tusk has been used either in a more entire, or a more solid form. Of such, the most important relic known is the state-chair, or throne, of Maximian, Archbishop of Ravenna from A.D. 546 to 556. M. Du Sommerard thus describes this remarkable monument, which was originally placed as the seat to be used by the Archbishops of Ravenna, during their attendance on the sacred offices, in the Presbytery of the Cathedral of that city. It is entirely covered with plates of ivory in high relief, representing subjects from Holy Writ. In the lower part of the throne are portrayed the Deity and the four Evangelists, framed in borders of a very singular style. These borders are composed of scrolls of foliage issuing from a vase, and including in their convolutions birds and animals of various descriptions, as well as fruits and flowers. Above the part which forms the seat, the back is also covered with bas-reliefs, both externally and internally. Among the various subjects the most remarkable are—the Baptism in the River Jordan, the Annunciation, the Flight into Egypt, and the Adoration of the Shepherds. These bas-reliefs are similarly divided to those which cover the lower part of the throne. The arms are also enriched with elaborate carving, worthy of the friend of Justinian the Great. Having been regarded



as a holy relic from the period of the death of Maximian to the present, it has fortunately escaped destruction and desecration, and but for the beautiful tint with which time has invested it, it would wear an aspect but little different from that it originally presented in the lifetime of the illustrious prelate for whom it was made. This valuable object can hardly have been all wrought at one time, as Dr. Kugler distinctly traces in it the handling of three different artists, who could scarcely have all lived at the same period. Some of the plates resemble diptychs. Thus, the series portraying the history of Joseph in Egypt is quite classical; another, and less able artist in the same style, provided the plates for the back, and in one set of five single figures the Greek artificer stands apparent. The simplest explanation appears to be, that the throne was made up by the last-mentioned artist out of materials provided for him, and that what was wanting to make it entire was supplied by him.

The most beautiful specimen of a detached object in ivory I have ever seen is the early and very remarkable round box in the Berlin Museum. Around the side are sculptured in relief figures of the twelve Apostles, of Christ teaching, and the Sacrifice of Isaac, executed with all the life and spirit of a fine sarcophagus of the fourth century.

The Rev. Dr. Rock has kindly directed my attention to a similar round box preserved at that ancient seat of learning, and centre of missionary operations, Bobbio in Italy, and carved with the interesting Early Christian subject of Orpheus and the Beasts, a subject which probably occurs more frequently in the Catacombs than any other, excepting perhaps "The Good Shepherd." This valuable relic of primæval faith and art has been figured in Botazzi's work, "*Degli Emblemi e simboli del sarcofago di Tortona.*" Another round box of analogous style and period is preserved in the treasury of the Church of Sant' Ambrogio at Milan. It exhibits another of the ordinary symbolical subjects of the persecuted Christians, the History of Jonas, together with some of the miracles of our Lord. It is figured in Gori and D'Agincourt.

The rare statuette of a consul in his robes (VI. *a*), belonging to Mr. Fountaine, appears scarcely more than a hundred years later than the Berlin box. The chronological succession is kept up in our collection by the remarkable comb of St. Loup (IV. *d*), ascribed to about A.D. 623, and preserved in the Cathedral at Sens, an object which bears a marked resemblance to some Celtic remains; as well as by the dodecagonal Casket of curious Greek work (Class VIII. of the Arundel Society's collection) also in the treasury of the same Cathedral. Of all these early miscellaneous objects, however, none is so interesting as the celebrated *situla*, or holy-water vessel, of Godfrey, Archbishop of Milan from 973 to 978 (IV. *e*). The inscription around its rim is—

"Vates Ambrosii Gotfredus dat tibi Sancte  
Vas veniente sacram spargendum Cesare lympham—"

the Cæsar being the Emperor Otho, who visited Milan at the time when this vessel was presented by the Archbishop to the Cathedral, where it is still preserved in the treasury. The handle is decorated with grotesque animals; the body is encircled with five continuous arches; under one of them are the Virgin and Child, and two angels, of whom one holds a model of the vessel itself; under the others, the four Evangelists; round the edge runs the above distich.

The ivory used in Classical times, and in great part of Europe during the Middle Ages, was obtained from the tusks and teeth of the Asiatic and African elephants: in the North, however, a different substance generally took its place. This was derived from the fine-grained tusk of the *rosmar*, or *rostungr*, found in the Northern seas, and known as the walrus, morse, or sea-horse. That distinguished antiquary, Mr. Albert Way, tells us that such tusks were sculptured in the Scandinavian countries, and highly esteemed, from an early period. This material, which has been ably commented on by Mr. Way, the "huel-bone" of Chaucer, the "whale's bone" of ancient English song, well suited to form a substitute for ivory in times when difficulty of communication with the East must have rendered the tusk of the elephant a costly rarity,



was largely used by the skilful sculptors of the North for various purposes of ornament or convenience. In Germany, moreover, where in the ninth and tenth centuries ivory was employed, the carvings of the eleventh and twelfth centuries were usually executed in the tusk of the walrus: fine examples of which are to be seen in the Reliquarium at Hanover, in the collection of Prince Soltykoff, and in that of Colonel Meyrick at Goodrich Court. Amongst objects carved in this material, as we learn from the treatise of the Archbishop of Upsala on the Antiquities of the Northern Nations, as also from Olaus Magnus, chessmen, very elaborately carved, were so esteemed as to be included with royal gifts. Of these, probably the most remarkable collection existing is that discovered in the Isle of Lewis, and now preserved in the British Museum. Others are to be met with in the Bibliothèque Impériale, at Paris, the Museum of Northern Antiquities at Copenhagen, and elsewhere. Chessmen of Oriental origin, however, such as those presented by Charlemagne to the monks of St. Denis, decorated with Cufic inscriptions, and now preserved in the Bibliothèque Impériale, were invariably of elephant's ivory.

Highly important, also, among the carved objects of the North were the drinking-horns, the whole surfaces of which were covered over with incidents of the chase or of war, or occasionally, in the earlier Scandinavian examples, with interlaced dragons and foliage. Such horns were commonly used for many centuries. The earliest known date from about A.D. 900, and with occasional gaps, they come down to modern times. An interesting specimen is in the collection of M. Carrand, bearing the name of Rou (or Rollo) in Runes. In the Bayeux tapestry, and in many manuscripts, figures are represented drinking out of such horns. The circumstance which has probably conduced to the preservation of a large number of these objects, is that they were very frequently made the visible symbol of tenure, passing from seller to buyer with the transfer of real estate.

In addition to the drinking-horns of Scandinavian type, there exist many which, on a cursory inspection, might be taken for Northern work of an early period, but which, in reality, are of Southern workmanship, and of a date posterior to 1500. They invariably represent hunting-scenes, with a strange compound of Oriental and European characteristics, and generally contain some heraldic allusions to the bearings of Portugal. They have been supposed by M. Pulszky, and other authorities, to have been executed in some of the Portuguese settlements, either in Africa or the East. The most important specimens of this class are to be found in the Fejérváry, the Kircherian, the Florentine, and the Newcastle-on-Tyne collections.

M. de Laborde notices, in his valuable "Glossaire et Répertoire," another substance different from walrus-tusk, but no less resembling ivory, and which was occasionally used in the Middle Ages—namely, the horn of the narwhal, one of the Cetacea. This splendid horn, which occasionally reached the length of six and even seven feet, was looked upon as possessing magical virtues, being identified with the "licorne," or fabulous unicorn's horn, supposed to be an antidote to poison, or at least an indication of its presence. No doubt can exist that the unicorn's horns, recorded in ancient inventories, were really those of the narwhal: for not only is their peculiar spiral conformation clearly described in such entries as the following, in the inventory of Charles VI. of France (1399),—"une grande pièce de corne d'une Unycorne de la longueur de trois piez ou environ, et est toutte *tuerse*, laquelle achepta le Roy aux estraines l'an 94,"—but naturalists found upon examination that the celebrated specimens which had been preserved from time immemorial, until the Revolution of 1793, among the national relics of France in the Abbey of St. Denis, near Paris, were neither more nor less than the horns of the narwhal, an animal which had been first brought into notice by the learned Jesuit Kircher. Philip de Commines, the annalist of Louis XI., estimates the value of an entire horn of the supposed unicorn, which was stolen from Pietro de' Medici towards the close of the XVth century, at no less than six or seven thousand ducats. The following interesting extract from the "Estats du Duc de Bourgogne" of 1474, which precisely describes the formalities of the service of the table, in which the "licorne" played a very distinguished part, is given by M. de Laborde:—



"Le Sommelier porte en ses bras la nef d'argent—ensemble le baston d'argent, et la licorne, où faict l'espreuve en la viande du Prince—Et doibt le vallet servant prendre la petite nef, où est la licorne, et la porter au Sommelier qui est au buffet, et le Sommelier doit mettre de l'eau fresche sur la licorne et en la petite nef, et doibt bailler l'essay au Sommelier, vuydant de la petite nef en une tasse, et la doibt apporter en sa place, et faire son essay devant le Prince, vuydant l'eau de la nef en sa main." It will scarcely be believed, but it is nevertheless true, that so highly were the virtues of the unicorn's horn esteemed, that even up to the end of the XVIth century, when gold was worth 148 crowns the pound, the same weight of "corne de licorne" was worth no less than 1270 crowns. It need scarcely be added that the horn of the narwhal, though more beautiful in texture and less liable to discoloration than ivory, does not ever appear to have been entrusted to the hands of the carver;—the jeweller alone was employed to mount fine specimens of it with the richest garnitures of gold and enamels.

The preceding remarks have carried us somewhat into the field of Western and Northern Art: but before tracing the full development which was there attained in the mediæval period, we will endeavour to obtain some idea of the interesting and remarkable school of which the chief seat was Constantinople. In Class VII. of the Society's collection Mr. Oldfield has with admirable judgment grouped an assortment of Byzantine carvings, some being ornaments of book-covers, others triptychs, others isolated devotional tablets, or destined to other uses. Of these the Bibliothèque Impériale, at Paris, supplies the most important and choicest examples. No problem is more difficult to the archæologist than to affix dates to Byzantine antiquities, owing to the religious adherence to certain traditional types through many succeeding centuries. The following broad principles may, however, I think, be generally assumed in judging of ivories, as of mosaics and other objects. From about 330 to 527, *i.e.*, from Constantine to Justinian, Greek and Latin Art were almost identified. In Justinian's time the new elements, to which allusion has been made in our notice of the diptych of Anastasius, became first apparent, and although the details of technical execution were still borrowed from the antique, they were modified to a remarkable extent. Roundness of modelling and breadth of composition were almost entirely neglected, surface-decoration and elaborate linear marking taking their place. The Riccardi diptych, showing the Emperor seated on his throne beneath a species of ciborium, with the new feature of a domical roof, exhibits this change yet more distinctly than the diptych of Anastasius. While Latin Art fell away altogether after the age of Justinian, Greek skill rather increased than diminished for about two centuries subsequent to that period. This gradual improvement was, however, checked by the persecutions instituted by the iconoclasts under Leo the Isaurian, A.D. 726, when the treatment they experienced at home drove forth multitudes of intelligent artists and artificers over the whole face of Europe. The Roman pontiffs gladly gave shelter to them, giving up the monastery attached to Sta. Maria in Cosmedin for their use. From this celebrated seminary, or "Scuola Greca," as it was called, ready-made artists were furnished to the rest of Europe, and France, England, and Germany were visited by the refugees. Hence probably proceeded much of that technical improvement which, superadded to local classical tradition, went far to create the Carolingian style of Art which we have already noticed as the basis of Gothic in the north and west of Europe. During the period of persecution, which endured for about 120 years, the traditions of antique Art were so impaired in the Eastern Empire, that when the Byzantine sovereigns desired to take up the lost thread, they found that it could no longer be recovered. In the celebrated "Menologion," executed for the Emperor Basil II. in the Xth century, which presents us with miniatures of the subjects lawful to be portrayed by the artists of his empire, the compositions betray unmistakeably the influences brought to bear upon the old Greek painters during their long migrations. From the date of the execution of the Menologion, however, Byzantine progress was rapid, completely distancing all foreign competition, and in the XIth century the highest perfection of this school was attained. Class VII. comprises many specimens of these vicissitudes of style, and is especially rich in masterpieces of the best period of Greek Art. The date



of these may be approximately fixed by means of the subject represented upon one of them,—the tablet distinguished in the Catalogue as VII. *g*, which refers, in a symbolical form, to the marriage and coronation of the Emperor Romanus IV., an event which took place in A.D. 1068. This tablet is second only in execution to the next specimen (VII. *h*), from the Fejérváry collection—a portion of a book-cover, enriched with a truly noble figure of St. John the Baptist.

One of the principal objects on which the skill of the ivory-carver was exercised during the mediæval period was the triptych. It consisted of a table ("tabula,") which was a vertical picture, or bas-relief, with two hanging doors by which it could be closed in front. Such objects are to be found of all dimensions, from a few inches high to many feet. Enamelled triptychs are of very early date. The Earl of Shrewsbury has one of the XIIth century, of rich *champlevé* enamel, the borders set with ornamental stones. Ivory triptychs were often carved with scriptural or legendary subjects, the doors being occasionally set with silver. I am happy in being able to draw your attention to a very perfect Greek example in the Arundel Society's collection (VII. *f*), the original of which is in the Bibliothèque Impériale at Paris: it exhibits, on the central tablet, the Crucifixion, with the Archangels Michael and Gabriel watching above; beside the cross, St. Mary and St. John; and at its foot, Constantine the Great represented as a Saint, and his Mother, St. Helena; on the inside of each door or wing, five heads of saints; and on the exterior of the right wing, a cross, with the inscription,— $\overline{\text{IC}}-\overline{\text{XC}}-\text{NIKA}$ . This beautiful specimen has been selected for illustration (*vide* Catalogue, page 42), since not only does it serve admirably to show the best style of Greek design and workmanship, but it also conveys a clear idea of the mode of hinging and enriching the triptych. A comparison of the figure of the Saviour crucified, with that exhibited in the Carolingian book-cover from the Bibliothèque at Paris, will not be uninteresting, as it will suffice to show how far the Greek and Latin traditions of the treatment of that subject had become distinct from each other towards the epoch of the Norman conquest of this country. In the Greek tablets under notice, the principle so invariably followed by the artists of the Catacombs, of avoiding to exhibit the Saviour as emaciated or affected by suffering, is closely adhered to; whereas, in the Carolingian specimen, which shows us the established type with the mediæval artists of the West, His figure is represented as worn and bowed down by agony, most truly as "a man of sorrows and acquainted with grief," a mode of treatment altogether abjured by the earlier Masters, Latin as well as Greek. But whilst the growing cultivation and increasing importance of the principal European nations rendered them more independent of the services of the Byzantine artists, the indirect influence of Greek style was felt long after the Greeks ceased to monopolise the processes necessary to carry out the arts of design. Class X of the Collection contains some specimens of objects produced in the West of Europe, more or less inspired by the reminiscences of Greece. Of such, the leaf of a book-cover (X. *h*), belonging to Mr. J. B. Nichols, and of which a photograph is given in its proper place in the Catalogue, is a very interesting example. It exhibits our Saviour in the act of Ascension, leaving his Apostles on earth, and received by angels in Heaven. At the foot of the mount from which he ascends is represented the prophet Habakkuk. Although the modelling is rounder, and less understood in parts than at the best period of Greek work, it yet possesses considerable merit, from the general liveliness of the action, and skilful distribution of the composition. It has many features of early Limoges work, and, from the imitation of punching in the hollows of the drapery, common in the metal work of the locality, I should be inclined to ascribe it to the school of that interesting district.

The art of working in ivory began to revive in Italy about the end of the thirteenth century, and made great and rapid progress in France, England, Flanders, Holland and Germany. Towards the middle of the century ancient inventories mention a great number of these carvings, and describe the most common variety amongst them as "Ung tableaux d'yvire de deux pièces historiéz de la passion. . . Ung tableaux d'yvire de deux pièces tres menument ouvréz et historiéz." In the XIVth century the ground was



occasionally coloured, and the figures upon it received touches of gold and colour. The term "tabula" or "table" was of constant use in the middle ages, and was applied indiscriminately to subjects painted on flat surfaces, and to those wrought in more or less high relief. As almost all sculpture was more or less coloured at that period, the "peintres-imagiers" prepared these historical tables, whether flat or carved.

The *plaques* of ivory, covered with carvings of sacred subjects, which are to be met with in abundance in every large collection, have for the most part served for devotional purposes, either in the shape of the *tabula* or simple bas-relief, or in combination with other *plaques*, contributing to make up either covers for the Gospels or other sacred books, or diptychs for the altar, or *retables*, or triptychs, or portable tablets shutting up so as to conceal the sculptured side. Sometimes they have belonged to caskets, and occasionally to furniture. The most perfect Art is usually applied to the portable tablets, which were sometimes suspended by a chain to the ladies' girdles, and used by them as stimulants to devotion. Many of these objects remain in the present day as complete in all their mountings as when they were originally manufactured. Occasionally a curious modification of the ordinary devotional tablets was made by enclosing a statuette in front of a flat piece of ivory, from which projected a base for the figure, corresponding in plan to a canopy which surmounted it, with doors, or "volets," hinged to one another and to the central piece, and covered with bas-reliefs on the inside. Thus, when the whole was closed, it appeared only as a plain square or hexagonal upright block of ivory; but, when opened, and fully developed on the priedieu altar, it showed as a miniature *retable*, with a figure in the middle, supported by numerous representations of sacred subjects. A noble example of this kind is contained in the Soltykoff Collection, presenting, when opened out, a beautiful statuette of the Virgin and Child in the centre, and six bas-reliefs from the Gospels upon each side, the whole being about one foot in height.

Until the end of the XIIIth century, artists appear to have employed themselves almost exclusively upon religious subjects, but in the XIVth they allowed themselves more liberty, and we must look to the Secular as much as to the Ecclesiastical carvings of this period for true artistic style and genius. Nevertheless, religious subjects (such as the tablet XI. *a*, of which the original is in the possession of Dr. Lentaigue, of Dublin, and of which a photographic illustration is annexed,) still obtained the preference.

The noblest monuments of ivory-carving in the XIVth century now existing are, so far as my acquaintance with the subject extends, the celebrated "Retable de Poissy," in the Louvre, and the *retable* now in the possession of Mr. David Falcke, of New Bond Street. The former was made for Jean de Berry, brother of Charles V. of France, and for his second wife, Jeanne Countess of Auvergne and Boulogne. Jean and his wife are represented upon it, kneeling, and accompanied by their patron saints. It is no less than seven feet six inches wide, and is one mass of carving. It consists of three arcades, surmounted by canopies, and supported by angle pilasters, and a base. The whole of the subjects of the sculptures are taken from the New Testament, and from the Legends of the Saints. It is believed by the best judges to be of Italian workmanship, the little figures having much Giottoesque character in their treatment. This view is supported by the character of the material, the work having been executed in bone, in which the majority of Italian carvings are wrought, and also by the ample introduction of marquetry, which does not appear to have been practised extensively in any other country of Europe in the XIVth century.

The *retable* belonging to Mr. Falcke is both less in dimension, and inferior in beauty, but is yet a very remarkable specimen. It is carved in ivory, and consists of a large triptych, decorated with no less than forty-seven figures in the round. In the centre are the three principal subjects—the Coronation of the Virgin, the Crucifixion, and the Death of the Virgin. On the left-hand wing are represented the Annunciation, the Nativity, and our Saviour standing between his Parents; and on the right wing are the Visitation, the Adoration of the Magi, and the Flight into Egypt. This remarkable object was, during six-and-twenty years, one of the rarest gems in the private collection of Dr. Böhm, of Vienna, Director of the

(CLASS XI.) *a.*



*J. A. Spencer, fotogr.*

TABLET, PROBABLY OF ABOUT A.D. 1300,

In the possession of John Lentaigne, Esq., M.D.,

*Representing the Presentation, and Christ and the Virgin in Glory.*

Size 8 inches by 4½.

(CLASS XII.) *d.*



*J. A. Spencer, fotogr.*

SIDE OF A MIRROR-CASE OF ABOUT A.D. 1300,

In the possession of M. Sauvageot,

*Representing Draught-Players.*

Size 4½ inches by 4½.





Imperial Collection of Coins and Medals. Dr. Böhm states that it was presented by the Pope to the Emperor about the middle of the fourteenth century, and that records exist of its having been handed over by an Empress, at the end of the fifteenth century, to a convent of nuns, together with a quantity of relics, the authenticity of some of which were attested by the Pope himself. In the church attached to the convent it remained until the great reduction of such establishments in the reign of the Emperor Joseph II., when it was appropriated for his own collection by one of the chief officers entrusted with the execution of the Imperial decree. From the descendants of that officer it was purchased by Dr. Böhm. Upon a first inspection, the observer will doubtless find it a little difficult to imagine this splendid monument of mediæval ivory-carving to be of Italian workmanship, so little does it possess of that spirituality which distinguishes the school of Giovanni and Andrea Pisano, and other artists working under the influence of Giotto. A more careful examination, however, will probably lead to a conviction that it could not have been executed in any other country than Italy. We are too apt to imagine that because one particular style flourished in a certain place at a certain period, others essentially different from it could not have existed contemporaneously. Thus we readily accept the sculptures on the Campanile of the Cathedral, and in the Or' San Michele at Florence, as the types of Tuscan art in the XIVth century: yet the works of Andrea di Puccio d'Ognibene, Pietro di San Lionardo, Pietro d'Arrigo at Pistoia, and Cione at Florence, prove to us that other currents of design had descended from the great Niccola Pisano, than that which, for want of a better term, we may designate as the Dantesque. It is to the school of Andrea d'Ognibene, or Cione, that Mr. Falcke's noble triptych may be most correctly referred.

Among the principal private collections of mediæval ivory-carvings must be mentioned those of Prince Soltykoff, M. Sauvageot, M. Carrand, and M. Micheli, in France, and those of Colonel Meyrick, Mr. Maskell, Mr. Fountaine, the Rev. Walter Sneyd, and Mr. Pulszky, in this country. The Museum of the Louvre is particularly rich in *coffrets*, or boxes, either oblong with gabled covers, or hexagonal with pyramidal tops, similar in form to that of the interesting casket of Sens, in the Arundel collection. Of such *coffrets* it contains no less than ten, several of which are of large dimensions, and all covered with sculptures. The subjects appear to be indifferently taken from traditional sources, and from contemporaneous life and customs. The former class of subjects may be divided into sacred and profane; the one drawn from the Gospels and the Lives of the Saints, and the other based upon the romantic literature of the period; among which last may be cited, as favourite subjects, and well illustrated in Class XII. of this Collection, the story of Pyramus and Thisbe, the Assault of the *Château d'Amour*, and the Elopement of Queen Ginevra and Sir Lancelot. The most graceful and amusing subjects, however, belong to the latter class, representing scenes from every-day life. In them knights and ladies are constantly seen hunting and hawking, flirting, and playing at chess or draughts. A charming specimen (XII. d) representing a party of four persons, engaged in the last-named innocent amusement, the original of which is in the collection of that accomplished connoisseur, M. Sauvageot, has been selected for reproduction by photography.

The Soltykoff collection, and that of Mr. Maskell, are particularly rich in statuettes, principally of the Virgin Mary, some being of comparatively large dimensions. Mr. Herz's specimen (XIII. c) is exceedingly graceful, and agreeably illustrates the style of the early XIVth century.

Ivory was a good deal employed in the XIIIth and XIVth centuries for the heads of croziers, pastoral staves (of which the Soltykoff collection preserves two noble specimens), and the "baculi cantorum," or batons for leading choirs; it was also much used for the handles of the *aspersoria*, or holy-water sprinklers, and of the *flabella*, or fly-flappers, which were waved to drive away the flies which might approach to desecrate the sacred vessels in the performance of the offices of the Church. Many of these last-named objects were exquisitely carved, and a magnificent specimen of early date is possessed by M. Carrand of Paris. They occur in ancient inventories indifferently under the titles of *flabella*, *muscaria*, *esmouchoirs*,



*esventours de plumes*, and *muscifugia*. Both paxes and pixes were occasionally made of ivory, as were the distaffs used by ladies of rank, who rarely altogether abandoned the primitive occupation of spinning.

The skill of the artificer in this material was also frequently demanded to decorate the backs of mirrors, which, as well as ornamented combs, were in the greatest possible vogue in the fourteenth and fifteenth centuries. The subjects which were treated on these mirror-cases were of the gayest description, and love-making forms an important item in the majority of instances. Our photograph of that belonging to M. Sauvageot (XII. d) represents the usual form of the mirror-case, to the interior of which the mirror was attached. Mirror-cases were, however, frequently of other forms, for we read in the inventory of Charles V. of France, quoted by M. de Laborde, of such varieties as "*deux haultz miroirs a deux piedz d'yvoire, l'un plus grand que l'autre*," and "*Uns tableaux d'yvire a ymages, garnis d'or, où dedans sont deux miroers garnis d'or et ij escussons de France dessus*." From the "*Comptes Royaux*" we learn that the cost, about the year 1400, of a great comb and mirror, all of ivory, "*pour servir le Roy*," was "*lvi s. p.*"

Another use, to which ivory-carving was applied in the middle ages, was to decorate the exterior of note-books, the inside of which, like the ancient *pugillares*, was covered over with wax, upon which the writing was indented with a "stylus" or "pointel." Tablets which have once been so applied are frequently taken for parts of ordinary book-covers, but they may be distinguished from them by the circumstance that they have the surface of the reverse slightly hollowed out, leaving a narrow raised rim. They may also be distinguished from the portable devotional tablets which, when in detached *plaques*, they greatly resemble, by observing the arrangements made for hinging. In the folding devotional tablets, the hinges are so affixed that the sculpture may be shut in, while in the covers of note-books the hinges are arranged so that the carving may ornament the exterior. A specimen of a note-book, complete in all its details, belonged to the celebrated Montfaucon, and is figured by him; it was adorned with subjects from the "*Lai d'Aristote*."

When we turn from the details of ivory-carving, and attempt to generalise with respect to national peculiarities, we are met by many difficulties, foremost amongst which is the facility with which the objects might be transported from place to place, rendering the criterion of present locality comparatively worthless. Happily, however, nationality is generally so marked by style, that the judicious connoisseur will distinguish it almost by sympathy. To define precisely why one specimen is believed to be French, another German, and a third English, would be often no easy task, and yet the greatest authorities arrive almost invariably at an unanimity of judgment. It may suffice in this place to point out that France was by far the largest manufacturer, and that the subjects selected by her artists were, even when of a sacred nature, "*toujours gais*." A peculiar "*nez retroussé*," a dimpled, pouting, and yet smiling mouth, a general "*gentillesse*" of treatment, and a brilliant yet rapid mode of technical execution, stamp the French work with an almost unmistakeable character. We have already adverted to the two leading varieties of Italian expression, the one spiritual and sublimated, and the other partaking more of Greek immoveability, a little "*raide*" and uncouth, like the mosaics, but always dignified and grand. German work is invariably admirable in finish and minute elaboration, more especially of drapery, but rarely rising to an elevated type, either of physical or intellectual beauty. The English style, of which Prince Solykoff's collection contains one of the noblest specimens extant, in the shape of a triptych of the XIVth century, representing Christ enthroned, with the Virgin Mary by his side, the Crucifixion, and four Saints, may be assigned a position midway between the French and the second Italian manner. It certainly does not exhibit the gaiety and tenderness of the former, nor has it quite the grandeur of the latter, but it is marked by a sober earnestness of expression in serious action, which neither of those styles possesses. This vigorous action is now and then carried almost to caricature in English work. With respect to manipulation, it may be noticed in most of





(CLASS XIV.) d.



*J. A. Spencer, fotogr.*

GROUP FROM A BAS-RELIEF OF THE FIFTEENTH CENTURY,

In the possession of W. Maskell, Esq.,  
*Representing the Adoration of the Shepherds.*

Size 6 inches by 3.

the English carvings, that the mark of the cutting tool is very seldom subdued by finishing with abrasive implements. The surface, being rarely scraped, shows each stroke of the chisel, and a curiously hard expression is given to most of the heads by this practice. Occasionally, however, confusion has arisen between English and French ivories, owing to many objects, the nationality of which is supposed to be attested by the introduction of English heraldic bearings, having been executed by French artists for English knights and nobles during their various partial occupancies of the country of our gallant allies.

Among the multitude of mediæval works which time has spared to us, we are unable to identify the author of any single specimen. The only name of a mediæval ivory-carver which I have been able to meet with is that of Jean Lebraellier, who was carver to Charles V. of France, and is mentioned in his inventory as having executed "deux grans beaulx tableaux d'yvoire des troys Maries." This artist was one of the first sculptors and designers of his time. So important, however, was the manufacture of ivory tablets and ornaments in Paris, that it gave a name to a street which was occupied by artificers in that material. M. de Laborde cites a passage from Guillebert de Metz's "Description de Paris," written in 1407, to the following effect: "La rue de la tableterie où l'en faisoit pignes, oeilles, tables et autres ouvrages d'yvoire." According to the "Us des Mestiers" of Paris in 1260, the trade of "Ymagiers-tailleurs," whether in ivory or in any other material, was declared to be open, and freed from fine: "Quar leurs mestiers les aquite par la reison de ce que leurs mestiers n'appartient fors que au service de Nostre Seigneur et de ses sains et a la honnerance de Sainte Yglise."

Towards the close of the fifteenth century a very palpable change took place, not only in the subjects selected for representation in ivory, but in the objects to which the carving was applied. Devotional tablets become less frequent, and Pagan divides the field with Christian mythology. In the specimen XIV. *d.*, a German bas-relief of the fifteenth century, representing the Virgin and Child, (of which a photographic illustration is given on the opposite page) we may already trace the abandonment of Gothic character, and the substitution for it of that individuality of physical type which is one of the marked signs of "Renaissance" Art. At length, in the sixteenth century, the old legendary and romantic subjects were abandoned, and instead of ivory-carving being called in to assist the cause of religion and morals, as it invariably did in the middle ages, it was too often made to pander to an elegant, though somewhat prurient taste, and that in the productions of the best artists, such as Jean Goujon himself. Nudity was sought rather than avoided in the statuettes. The loves of the gods were the favourite subjects of the bas-reliefs, while Bacchuses and Silenuses, Nymphs and Fauns, were made to sprawl about very gracefully, but not always very decorously, upon ivory tankards and portions of hanaps and *wiederkehrs*. The "pingniers," or comb-makers, who also made mirrors, soon added to their trade the manufacture of sword and dagger hilts, powder-horns, and knife and spoon handles. Infinite dexterity in the execution of spirited arabesques was constantly lavished upon these costly trifles, specimens of which may be found in every collection of ivory carvings of any importance. Some remarkably pretty objects of this kind, selected with great judgment, are possessed by M. Sauvageot and M. Carrand, of Paris. The late Mr. Bernal had also some choice relics of the best period of the French "Renaissance." It is difficult to trace from what cause ivory ceased to a great extent to be employed for articles of personal use in France in the beginning of the reign of Louis XIV. Certain it is, however, that with the exception of statuettes, occasional bas-reliefs, stick-handles, and snuff-boxes, ivory was but rarely used in that country during the seventeenth and eighteenth centuries. It is to Italy and Germany that we must mainly look for a continuation of the history of ivory-carving during those centuries.

The Museums of Vienna, Munich, and Berlin, possess a number of beautifully carved vessels, made generally out of the large hollow end of the elephant's tusk, the gold and silver-gilt settings of which are in the style of the last part of the sixteenth, and of the beginning of the seventeenth, centuries. The Elector of Saxony, Augustus the Pious (who died 1586), himself a carver in ivory, was the founder of the Museum of



the Grüne Gewölbe, where many of his works are still preserved, as well as two snuff-boxes said to have been sculptured by Peter the Great. The Elector of Brandenburg, George William (died 1640), and the Elector of Bavaria, Maximilian (died 1651), devoted much of their leisure to carving in ivory. The *Kunstkammer* at Berlin contains a vase carved by the former, and to the latter we owe a lustre enriched with carvings in excellent taste, which is now in the Royal Palace at Munich, as well as a number of other works preserved in the *Vereinigten Sammlungen* in the same city.

In the second part of the XVIth, and beginning of the XVIIth, centuries, ivory-carving was applied to a greater variety of useful objects; arms of all kinds, and even domestic utensils, were thus ornamented in both Italy and Germany.

The inferior parts of the ivory were used for these purposes, and their value was enhanced by settings of brass and silver gilt, chased by the ablest goldsmiths of the day, and often in the best taste.

The great hall of the Palazzo Vecchio at Florence contains some ivory-carvings remarkable for the beauty of their workmanship and the purity of their style. A Christ bound to the column, and a St. Sebastian, are said to be the work of Benvenuto Cellini, to whom is also attributed a crucifix preserved in the Imperial Treasury at Vienna. This museum possesses likewise a drinking-cup, on which is carved in high relief Silenus supported by Satyrs; this, as well as a crucifix shown in the *Vereinigten Sammlungen* at Munich, is said to be the work of Michael Angelo. These carvings have certainly great artistic merit, but it is remarked by M. Labarte that their style belongs to the schools of Rubens and Raphael rather than those of Michael Angelo and Cellini; and the belief that these artists executed works in ivory rests merely upon supposition, as no unquestionable proofs exist of their ever having done so.

There are, however, many existing works to prove that the Italian carvers of the XVIth century were almost invariably admirable artists, though many of their names have been lost in the brilliant assemblage of genius by which they were surrounded.

Cicognara thinks that we owe the ivory-carvings of the sixteenth century to the pupils of Valerio Vicentino and Giovanni Bernardi di Castel-Bolognese, who were designers and sculptors of much merit. These carvings will often bear comparison, for purity of design and delicacy of execution, with the best works of the cameo-cutters of this period. He particularly cites, as worthy of the highest admiration, the exquisite basrelief of the dying Christ, supported by two Angels, formerly in the possession of the Count Costanzo Taverna of Milan, and apparently identical with the carving of that subject in the collection of the British Museum. In that sublime and beautiful work of Art I recognise the ultimate perfection of cabinet carving in ivory, having never seen a specimen equal to it.

Amongst the Italian artists of the XVIIth century who were workers in ivory, we may mention Alessandro Algardi, who, like many of his cotemporaries, was compelled in his youth to gain his livelihood by this art.

As we enter upon the age of the revival of letters and the invention of printing, the history of Art changes its character altogether. "Men and their deeds are sung," but the former are brought much more prominently forward than the latter. Henceforward Art-history becomes Art-biography, and we shall therefore now notice a few of those in chronological order who have carried on the practice of ivory-carving to our own days. Germany and Flanders have carefully preserved the names of those who followed the art which in those countries was so greatly admired. The following list, for which I am in a great measure indebted to the valuable Introduction by M. Labarte\* to the Catalogue of the Debruge-Dumenil collection, comprehends the most celebrated artists of the schools of Northern Europe. That collection, now so unhappily dispersed, contained, next after the Grüne Gewölbe at Dresden, and the *Vereinigten Sammlungen* at Munich, the finest specimens of those schools.

\* Since the delivery of this Lecture, an illustrated English translation of M. Labarte's Introduction has been published by Mr. Murray, under the title of "A Handbook of the Arts of the Middle Ages and Renaissance."



François du Quesnoy, surnamed Fiammingo, who was born at Brussels in 1594, was sent to Rome with a small pension by the Archduke Albert VI. On the death of his protector, which happened not long after the sculptor had settled at Rome, his circumstances were so much reduced that he was compelled to work for the trade in wood and ivory. The excellence of the works thus produced soon procured him the patronage of Prince Filippo Colonna, for whom he executed, among other objects, his masterpiece, the celebrated Crucifix, three palms in height, which the Prince ultimately presented to Pope Urban VIII. A series of bas-reliefs, of beautiful technical execution, for many years in the possession of the late Mr. Vulliamy of Pall Mall, and considered by many competent judges as unquestionably the work of Fiammingo, has lately been acquired for the Museum at Marlborough House. One of the most important specimens of ivory-carving in this country, the group of Adam and Eve, in the possession of Mr. Phillips of Cockspur Street, has also been ascribed, and with every appearance of probability, to the hand of this great master. I have not met with any example of greater refinement in anatomical detail than this beautiful work presents. It bears the date of 1627, together with the initials IIPF—the precise connection of which with Fiammingo I have been unable to trace. At a later period in the artist's career he appears to have abandoned the practice of ivory-carving, except in occasional instances, when he probably took it up as a relaxation from more arduous pursuits.

Jacob Zeller, a Dutch artist, one of whose works (dated 1620) is preserved in the Grüne Gewölbe: the subject is a frigate upon a pedestal, on which is represented Neptune driving sea-horses.

Leo Pronner, of Nuremberg, was born in 1550 at Thalhausen in Carinthia, and died in 1630. His works were remarkable for their extreme minuteness. The Grüne Gewölbe has some cherry-stones carved by him, upon which, with the aid of a magnifying glass, as many as a hundred heads may be seen. This power of minute workmanship the artist possessed up to within a year of his death.

Christoph Harrich, also of Nuremberg, who died, according to Doppelmayr, in 1630. The subjects which he has chosen are anything but pleasant; Death's heads, and young girls embracing skeletons. The Debruge collection contained several interesting specimens of his dexterity.

George Wickhard and Lobenigke were celebrated about the same time for *turned* works. Lobenigke was also a carver of statuettes.

Gerard Van Obstal of Antwerp may be numbered amongst the French artists; he was a member of the Royal Academy of Painting and Sculpture at Paris, of which he died President in 1668. He carved in ivory some very beautiful works for Louis XIV. Cicognara cites a colossal relic of his skill (at least colossal for ivory carved in the solid material), preserved in the Casa Volpi at Venice. It represents Abraham, Isaac, and the interruption of the Sacrifice by the Angel, the whole of the figures for the most part nearly nude, averaging one braccio and a half (about 39 inches) in height. The execution is stated to be bold, but the design poor.

Leonhard Kern, of Forschheim in Bavaria, worked principally at Nuremberg; he was for some years in Italy, but lived also at Berlin; he died at the age of eighty-three at Halle in Swabia.

Christoph Augermayer executed for the Crown Prince Maximilian I. of Bavaria, between the years 1618 and 1624, a money-chest in ivory, which forms one of the most elegant objects in that material in the Royal Collection at Munich.

Marchio Barthel, by birth a Saxon, worked principally at Venice, where he had cultivated the Italian style of design under Justus le Court. His manner assimilates to that of Bernini. His best works are copies from the antique of groups of animals. The Grüne Gewölbe contains two works by this artist; one is a horse attacked by a lion, and the other a bull led to the sacrifice by two priests. Barthel died at Dresden in 1694.

Pfeifhofen lived about the same time (1694); his works are bas-reliefs.

Van Bossuit of Brussels, (born 1635, died 1692,) was one of the ablest artists of his time; he greatly



excelled in figures of women and children; he lived for a long time in Italy, where many of his best works are preserved. A collection of drawings of them was engraved and published at Amsterdam in the year 1727.

Lorenz, Peter, and Stephan Zick, of Nuremberg. Lorenz, the head of the family, who died in 1666, aged seventy-two, devoted himself to turning, and in imitation of the Chinese he manufactured moveable balls one within the other. His son Stephan, who died in 1715, inherited his industry, and has left some remarkable works, among which are eyes and ears with all the internal mechanism requisite for sight and hearing. The *Kunstammer* and *Grüne Gewölbe* contain some curious works of these artists. Doppelmayr dwells with enthusiasm on the works of Lorenz, who held the appointment of Crown Turner to the Emperor Ferdinand III. Peter Zick had the honour of instructing the Emperor Rudolph II. in his art.

Among the artists of the XVIIIth century we may name the following:—

The Norwegian Magnus Berger (died 1739), by whom the most beautiful piece of ivory-carving in the Royal Collection at Windsor was executed. The *Kunstammer* possesses a bas-relief by this artist of the date 1690.

Balthazar Permoser is considered one of the best of ivory-carvers. The *Grüne Gewölbe* possesses some fine works by him, especially a large-sized copy of the group by John of Bologna of the Rape of a Sabine. Permoser was born in Bavaria in 1650, he worked in Italy for fourteen years, and died at Dresden in 1732.

Luck was a carver of busts and crucifixes: he worked at Dresden from 1720 to 1740: he then was engaged for eighteen years by the Duke of Mecklenburg-Strelitz; subsequently he visited St. Petersburg for seven years, and in his old age settled at Dantzic, where he died in 1780.

Simon Troger of Nuremberg (died 1769). The *Vereinigten Sammlungen* of Munich possesses many beautiful works of this artist. One, the Sacrifice of Abraham, is preserved in the *Grüne Gewölbe*. Troger often used a brown wood for his draperies and accessories. He was born at Haidhausen, near Munich, and began life as a cow-boy. The talent with which he cut little figures in wood with his penknife attracted the attention of the Elector Maximilian II., by whom his education was provided for. Many of his works are preserved in the Gallery at Schleissheim—among them are groups of the Death of Abel, the Sacrifice of Abraham, and the Triumphs of Pluto and Bacchus.

Krabensberger was an imitator of the style adopted by Troger.

Michael Daeler lived at the end of the eighteenth century; his carvings, which are always most carefully executed, were groups of children and animals for the heads of canes.

About the same period Krueger, of Dantzic, employed himself in carving little grotesque figures, such as hunchbacks and beggars, having diamond buttons on their coats. Of these the *Grüne Gewölbe* contains many specimens. His masterpiece is in the cabinet of the Duke of Saxe-Gotha, and represents Augustus II. of Poland on horseback.

Many artists carved medallion portraits in ivory. Of these the best known are:—

Raimond Falz, who was born in 1658 at Stockholm; he was educated as a goldsmith and medal engraver, and was afterwards employed at Paris by the French court, by which he was retained at a pension of 1200 francs per annum; he also sent many of his works to Sweden. He was summoned by Frederick III. to Berlin, where he died about the year 1703.

Chevalier.—the *Kunstammer* possesses a portrait by this artist of Mary the Second of England, signed—"Cavalier, Lóndini, 1690."

Giovanni Pozzo, of Rome.—A medallion portrait in the same collection bears the date of 1717.

There were many ivory-carvers amongst the French artists, but the names of few of them are known. Some pieces attributed to Girardon, sculptor to Louis XIV., still exist.

The Germans have retained up to the present day their fondness for cabinet carving, and much clever work in ivory, as well as in the common white woods and meerschaum, is frequently executed by them.



In recent times the art of ivory-carving has been very satisfactorily revived in France, principally at Dieppe and Paris. The Louvre contains a clever statuette of an old man seated, executed by Meugniot of Dieppe in 1829, and also various specimens of considerable merit purchased by Louis Philippe in 1833 from M. Blard, "ivoirier" of the same locality. In Paris not only is a great deal of ivory-carving and turning constantly produced for commerce, but artists of great eminence have turned their attention to the employment of this material in works of fine Art. Many will probably remember the specimens exhibited in 1851 by the late M. Froment Meurice—more particularly the graceful Nymph pursued by a Cupid, sculptured by Henri Triquetti, and the Leda by Pradier. In the late Exposition des Beaux Arts, however, the results were exhibited of the most important experiment in the art which has been made for many centuries. In his colossal Minerva, executed for that profound connoisseur and most liberal patron, the Duc de Luynes, M. Simart the sculptor has attempted, with much erudition, to revive the practice of the Greeks in their chryselephantine monuments. To point out in what respects he has succeeded, and in what failed, would demand more space than can now be accorded to the subject.

No just appreciation of the relative merits of those who at different periods have applied the same material to various uses, and wrought it in various aspects, can be formed without a clear apprehension of the technical processes employed. Fortunately, as respects ivory and bone carving, we are supplied with full information upon this head; sufficient indeed to enable us to understand not only the present, but the Greek, Roman, and Byzantine methods, and the mediæval practice as well. Pausanias and Pliny are the great fountain-heads of information with respect to the classical styles, which have in modern times been so ably illustrated by Müller, Quatremère de Quincy, and others. The monk Theophilus is allowed to have lived in an age of active transition, at a moment when Europe was just commencing to cast the slough of the Romanesque in order to put on the new skin of the Pointed style. It is true that at the end of the XIth century, the period when the artist-priest is supposed to have given his "*Schedula diversarum Artium*" to the world, the sun of the golden age of mediæval Art had not risen; but already its rays had stolen, as harbingers of day, far over the Western continent. This rare artificer opens to us the *arcana* of his various crafts, and among other instructions he thus relates how ivory and bone are to be carved:—

"In sculpturing ivory," (to quote the able translation of Mr. Hendrie), "first form a tablet of the magnitude you may wish, and, superposing chalk, pourtray with a lead the figures according to your pleasure, and with a pointed instrument mark the lines, that they may appear; then carve the grounds as deeply as you wish with different instruments, and sculp the figures, or other things you please, according to your invention and skill. But should you wish to ornament your work with a leaf of gold, lay on the glue of the bladder of the fish which is called 'huso,' or sturgeon, and the leaf being cut into small pieces, overlay it as you please. Fashion also round or ribbed handles from ivory, and make an opening through the middle lengthwise; then, with various files, proper for this work, enlarge the opening that it may be inside as outside, and let it be smooth everywhere, and moderately thin; and pourtray flowerets around it very finely, or animals, birds, or dragons, twisted together by the necks and tails, and transpierce the grounds with very fine instruments: then sculp as gracefully and artistically as you may be able. Which being done, fill the opening inside with oak wood, which you cover with thin gilt copper, so that through all the grounds the gold can be seen; and so two pieces being joined in from a particle of the same ivory, close the hole before and behind, you will fasten these on with ivory pegs, so cunningly, that no one may be able to see how the gold is laid in. After this, make an opening into the small piece in front, in which the blade is placed, the handle of which, being heated, can be easily inserted, because the wood is within, and it will stand fast; make also a plain handle, and, according to its size, make the opening in which the blade should be placed, and join the wood carefully into it, and according as the wood is fashioned, so cause the handle of the knife to be made. Then grind some clear *thus* (resin) into the finest powder, and fill the opening of the handle with it, and envelop the blade near the handle with a wet cloth, in a threefold manner, and placing it before the furnace, warm this



handle until it slightly glows, and immediately fix it carefully in the handle, that it may be well joined in, and it will stand firmly."

Here we have the very practice, with regard to the inserted gilt copper, of the knife-handles of India, and, with respect to the mode of retention of the tongue of the blade in the handle, of Birmingham and Sheffield in the present day. His next description shows how ivory was stained red, and at how early a period the lathe played an important part in its working.

"There is likewise," says Theophilus, "a herb called 'rubrica,' the root of which is long, slender, and of a red colour; this being dug up, is dried in the sun, and is pounded in a mortar with the pestle, and so being scraped into a pot, and a lye poured over, it is cooked. In this, when it has well boiled, the bone of the elephant, or fish, or stag, being placed, is made red. The knobs in the staves of bishops and abbots, and the smaller nodules, fit for different utensils, can also be made in turned work from these bones or horns. When you have turned which, with sharp instruments, you will smooth them with shave grass, and, collecting the scrapings in a linen cloth, you will rub them strongly, by turning upon them, and they are made quite bright. You will be able to polish horn handles, and the horns of huntsmen, or tablets in lanterns, with ashes, sifted, and set in a linen cloth; but, at last, you must not forget to anoint them over with walnut oil."

We now come to the decoration of ivory by water-gilding; and, considering how strongly Theophilus insists, in two places, upon the necessity of its being so adorned, it is curious that so few fragments should have descended to our times, which show signs of ever having been enriched with gold or colour.

"All sculpture which ornaments ivory demands leaf-gold. Should you wish to cause this to be placed upon ivory, do what I point out to you in writing. Seek glaire (white of egg), and the very clear gummy liquid which is made from the bladder of the sturgeon (in other words, isinglass). Should you possess this, cook a portion of it in a vessel with water, and it will be immediately turned into a gum liquor. When you wish, therefore, to decorate the sculpture of ivory with gold, anoint it with this same (liquor) with a pencil, and then, removed from the wind, lay on the leaf."

Mr. Hendrie, the learned editor of the "Schedula" of Theophilus, supplies us with some collateral evidence of an interesting character, from the writings of Heraclius, the Pliny of the 10th century, who gives the following details on the subject of the ancient method of softening and bending ivory by immersion in a solution of salts in acid:—

"Should you wish to bend ivory and ornament it, take 'sulphate of potass (*glumen rotundum*), fossil salt (*sal gemma, muriate of soda*), and vitriol (*calcanthum, sulphate of copper*). These are ground with very sharp vinegar in a brass mortar. Into this mixture the ivory is placed for three days and nights. This being done, you will hollow out a piece of wood, as you please. The ivory being then placed in the hollow, you direct it, and will bend it to your will."

The exceedingly interesting manuscript of Sir Thomas Phillipps—the "Mappæ Clavicula"—ascribed to an English writer of the 12th century, supplies us with a record of the common practice of the period in terms of which the following is a translation:—

"Should you desire to bend or carve ivory, let it be placed for three days and nights in the following mixture. That being done, you will hollow out wood in whatever manner you think fit; then having placed the ivory in the cavity, you will mould and bend it at will.

"Take two parts of quick lime, one part of pounded tile, one part of oil, and one part of (*stuppæ scissæ*) torn tow.

"Mix up all these with a lye made of elm bark."

In the Sloane manuscript, consisting of English notes of the years 1424 to 1456 on Italian technical processes, is a similar recipe, with the addition that the ingredients specified are to be distilled in equal parts; this (by the Alembic) would yield muriatic acid, with the presence of water; the manuscript adds that "infused in this water half a day, ivory is made so soft that it can be cut like wax; and when you wish it hardened, place



it in white vinegar and it becomes hard." With these traditions of the past it is curious to contrast the practical experience of the present, and upon such a subject no judgment is entitled to more respect than that of the late Mr. Holtzapffel, who observes that "it is imagined by some that ivory may be softened, so as to admit of being moulded like horn or tortoiseshell: its different analysis contradicts this expectation; thick pieces suffer no change in boiling water, thin pieces become a little more flexible, and thin shavings give off their jelly, which substance is occasionally prepared from them. Truly the caustic alkali will act upon ivory as well as upon most animal substances, yet it only does so by decomposing it; ivory, when exposed to the alkalies, first becomes unctuous or saponaceous on its outer surface, then soft if in thin plates, and it may be ultimately dissolved, provided the alkalies be concentrated; but it does not in any such case resume its first condition."

Cicognara, in his "*Storia della Scultura*," makes some very just comments upon the various legends in Plutarch, Seneca, Dioscorides, and Pliny, concerning processes for softening ivory. "Ad ognuno," says he, "chi si rese facile il lavorare di alto o basso rilievo fu indifferente l'uso della materia qualunque, e per conseguenza fu trattato mirabilmente l'avorio molle e cedente a qualunque ferro, o lima, o raschia, o pomici, o pelli ruvide di pesci, senza bisogna di ricorrere per questo a cio che scrissero parecchi autori del modo di rendere maneggiabile questa sostanza coll' azione di alcuni fondenti, o del calore."

In one respect at least modern practice coincides with the prescriptions of antiquity, since even in the present day the sturgeon's bladder forms the basis of the only good cement for attaching ivory. The Indians appear to be ignorant of this recipe; for as far as I have had opportunities of observing, they employ only preparations of lac, which do not adhere at all, and hence the unfortunate liability of their ivory furniture to tumble to pieces.

While touching upon practical matters, I may be pardoned for offering a few words of advice to collectors of original specimens. The colour and surface of ivory afford no clue to its age. Some of the most ancient relics are white and almost calcareous-looking, while others are of a dull orange-colour—some are dried up so as to be perfectly mat, while others of the same age are completely patinated.

It is a fallacy to shut up specimens of ivory in closed cabinets; those objects best retain their shape, surface, original tint and transparency, which are kept in an equable temperature and abundant light. This applies especially to comparatively recent specimens, in which the animal oil has not assumed its ultimate consistency, (as well as to the stearined plaster in which casts of ivory-carvings are usually made); and it is of the more importance, since no means exist of restoring the peculiar delicacy of the tint and texture when once injured. "It may be asked," says Mr. Holtzapffel, "what means there are of bleaching ivory which has become discoloured? the author regrets to add that he is unacquainted with any of value. It is recommended in various popular works to scrub the ivory with Trent sand and water, and similar gritty materials; but these would only produce a sensible effect, by the removal of the external surface of the material, which would be fatal to objects delicately carved by hand, or with revolving cutting instruments applied to the lathe."

Some persons boil the transparent ivory in pearl-ash and water to whiten it; this appears to act by the superficial extraction of the oily matter, as in bone, although it is very much better not to resort to the practice, which is principally employed to render that ivory, which is partly opaque and partly transparent, of more nearly uniform appearance. Where the cohesion of the particles which make up the ivory has been destroyed by age or exposure, and the surface has become friable, strength may be restored by immersion in gelatine, or probably even better, in melted wax. Great care, however, is required in the use of these processes, to the former of which we are indebted for the present existence of some of the most interesting specimens brought from Assyria.

I know not how better to conclude the present inadequate attempt to sketch the leading features of what I look upon as a highly important section of the general history of Art, than by vindicating it from the charge of possessing an antiquarian interest alone. It affects the artist of the present day in this remarkable



wise, that the productions of the branch of Art which has here been considered teach him in a more compendious form than any other can, that beauty attracts, or ugliness repels, entirely irrespective of style. In the present advanced state of general information with respect to the past in Art, and with such means as the Arundel Society's collection gives us of studying, even in our very chambers, the details of form peculiar to successive ages, an original style can only be developed through the medium of Eclecticism. The essence of beauty can only be distilled from existing materials, and he will extract the greatest sweetness, who culls his flowers of fancy with most discrimination, and from the widest field. The specimens of ivory-carvings now brought under your notice, small though they be in bulk, are still as redolent of suggestion, as the great monuments of many a land; while they possess the additional value of being able to be brought under the student's eye synchronously, and in juxtaposition one to another. Better than any other class of the remains of antiquity, they prove, that the simple rendering of a pure thought outweighs any amount of elaboration, and that wherever the artist has aimed high, and done his very best to realise his aspiration, pleasure is always afforded. Whether the aspiration has to reach the heart through the feebleness of the traditional detail of late Roman Art, the rigidity of the scholastic Byzantine, the groping after new types of form by the early mediæval artists, the subjection of the later Gothic school to the types once engrafted, or the quaintness of pedantic "Renaissance," the flame of admiration never has failed, and never fails, to be kindled within us, if the fire of *genius* has burned in the bosom of the artist—even though that fire may have never glowed upon a cathedral, but animated only an ivory *plaque* or *triptych*.

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P.S.—The Author of the preceding Lecture cannot allow it to be published without the addition of a few lines in sincere and grateful acknowledgment of the valuable assistance rendered to him by his friends Mr. Oldfield, and Mr. Nesbitt, both in the collection of the materials from which the Lecture has been written, and in its careful editing for the press.

# CATALOGUE

OF SELECT EXAMPLES OF

## ANCIENT IVORY-CARVINGS

IN VARIOUS COLLECTIONS,

(CASTS OF WHICH ARE SOLD BY THE ARUNDEL SOCIETY IN CLASSES EXEMPLIFYING THE PRINCIPAL  
SCHOOLS AND PERIODS OF THE ART)

By EDMUND OLDFIELD.





## PREFACE TO THE ORIGINAL EDITION OF THE CATALOGUE.

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THE collection now brought before the public by the Arundel Society is of no great pretension in the category of *vertu*. The objects of which it consists are of common material; they may be reproduced at pleasure; they have no pedigree; and they are cheap. The entire series costs less than has frequently been given for a single ivory-carving six inches square, even of the least valuable class, and not one-tenth of the price that might reasonably be expected for the first specimen mentioned in the description. Yet it may safely be affirmed, that from this assemblage of mere plaster copies more knowledge is to be obtained of the history of the art they are intended to illustrate, than from any single cabinet of originals in Europe. This will be better understood when it has been explained how, and on what principle, the collection has been made.

Its formation is chiefly due to the zeal and taste of Mr. ALEXANDER NESBITT; but valuable additions have been contributed by Mr. WESTWOOD, the Author of *Palæographia Sacra*, and Mr. FRANKS, of the British Museum. Their mode of proceeding was to take impressions in gutta percha from the ivories themselves; an operation which, with due care, was uniformly effected without injury. From these impressions, as *matrices*, models, technically termed *types*, were produced by Mr. FRANCHI, the manufacturer of "fictile ivory," some in copper by electro-deposit, others simply in plaster of Paris; and elastic moulds were then made from the types, out of which casts were obtained in a superior species of plaster, which, when saturated with a preparation employed for this purpose, acquired a hard and smooth surface, approaching in appearance to ivory. The casts thus procured formed together a collection not merely beautiful in itself, but so replete with information, artistic and antiquarian, that its owners resolved to relinquish their monopoly of possession, and allow the series to be reproduced as freely as was consistent with the precautions necessary to prevent the manufacture of inferior copies: and with this view they transferred all their materials and their rights to the Arundel Society, a body whose professed purpose is the "Promotion of the Knowledge of Art," to make arrangements for disposing of the casts in the manner most conducive to their common object.

In obtaining the original impressions these gentlemen had been careful to bring together what may be called *typical* examples of each age and style from every museum and cabinet they visited; and their endeavours were facilitated by the liberality with which, for the most part, they were met by the proprietors or guardians of these treasures, both in England and abroad. The mass thus selected was likewise sifted, when placed at the disposal of its present possessors, by the withdrawal of such specimens as did not appear to present any special illustration, either of the progress of art, or the usages, taste, or religion of antiquity. Though the collection is wanting in examples of some of the applications of ivory to common uses, yet in the point of view proper to the Arundel Society this deficiency is of minor importance: for it is Art itself, rather than its adaptations, which such a Society seeks to illustrate, and the essential part of Art is best shown in those productions which are most independent of external motives. The series of diptychs and book-covers anterior to the eleventh century presents, in proportion to its extent, unequalled materials for studying the



power and weakness of sculpture, such as it then was. The purpose of the artist in these productions was always serious, generally devotional; and his work had, in the case of diptychs, both pagan and ecclesiastical, the advantage of a certain monumental character, without being fettered by architectural necessities. Such a purpose could not fail to elicit the highest skill then attainable; whilst the use to which these carvings have been commonly appropriated, either as tablets for inscribing liturgical memorials, or as bindings to valuable manuscripts, has preserved them from maltreatment or careless exposure. The value of such preservation is enhanced by the rarity of any contemporary remains of sculpture on a large scale: for after the fall of the Western Empire the poverty and insecurity of the times admitted of few works of any importance being executed, and those few not having the good fortune, like so many of the monuments of heathen antiquity, to sink into the protecting bosom of the earth, have generally perished by violence, or been dilapidated by weather.

It may be remarked that the collection includes few specimens of the sixteenth century, and none of any later age. But such specimens were not needed for the purpose here in view, which was to illustrate, as far as the means available would admit, the least known period in the history of sculpture,—to fill the void, in fact, between the fall of ancient, and the rise of modern art. The *Cinquecentisti* have left abundant memorials of their power, their learning, and their versatility, in every field of design; and the sculptors of the seventeenth and eighteenth centuries are already quite as well known as they deserve.

The casts have been arranged by me for the Arundel Society upon the system which has been considered, on the whole, the most instructive, though not perhaps the most favourable to sale. The basis of the classification is chronological; but where the carvings of any period were numerous, they have been subdivided, with reference either to their schools, or (where this was impracticable) to the purpose for which they were executed. Within each class, likewise, an attempt at chronological sequence has been made, so that where no date is assigned individually to an ivory, its age may be approximately inferred from its position in the class. In the correctness of this arrangement, however, I do not pretend to certainty, or even to confidence. The external evidence, with this species of monuments, is generally so slight, and the technical criteria so few, that he must be either a very learned or a somewhat sanguine connoisseur, who can expect to arrive uniformly at a decision satisfactory to others, or even to himself. For my own part, without the assistance and advice of the friends who have aided me with their judgment, and particularly of Mr. NESBITT, I should not have ventured on the attempt at all.

The description of the objects is limited to a brief statement of their most interesting particulars, with here and there a word of explanation: any kind of criticism would have led me beyond the limits proper for such a publication. Mr. DIGBY WYATT's interesting Lecture, delivered at the rooms of the Arundel Society, and intended shortly to be printed for the Members, will supply that broader view of the subject, without which a mere catalogue of carvings suggests little more idea of the art than the list of ships in the *Iliad* gives of the Trojan war.

On the two following pages are enumerated simply those works in which any of the originals of this collection are individually described or delineated, but by no means all the works which indirectly illustrate those originals, still less all which throw light upon the art. Even this list, however, may give some idea of the importance of such specimens in the eyes of various classes of writers.

The casts may be seen at the office of the Society, and further information obtained from the Secretary.

E. O.

LONDON, August, 1855.

## LIST OF BOOKS

CONTAINING ENGRAVINGS OR DESCRIPTIONS OF IVORY-CARVINGS INCLUDED  
IN THE CATALOGUE.

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*\*\* The Ivories published in each Work are here distinguished by the Figures and Letters prefixed to them in the Catalogue; and the Notes to the descriptions in the Catalogue will supply the particular references to the Works.*

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CHIFFLET. DE LINTEIS SEPULCHRALIBUS CHRISTI SERVATORIS. Antverpiæ, 1624. 4to.

VII. g.

DU FRESNE (DOM. DU CANGE). DISSERTATIO DE INTERIORIS ÆVI NUMISMATIBUS, appended to the *Glossarium ad Scriptores Mediæ et Infimæ Latinitatis*. Paris, 1678. 3 vols., folio.

II. i, VII. g.

MABILLON. ANNALES ORDINIS S. BENEDICTI. Paris, 1703—39. 6 vols., folio.

II. c, II. g.

BANDURI. IMPERIUM ORIENTALE. Paris, 1711. 2 vols., folio.

II. c, II. g.

MONTFAUCON. L'ANTIQUITÉ EXPLIQUÉE ET REPRÉSENTÉE EN FIGURES. Paris, 1719—24. 15 vols., folio.

II. f.

SALIG. DE DIPTYCHIS VETERUM. Halæ Magdeb. 1731. 4to.

II. f, II. g.

GORI. THESAURUS VETERUM DIPTYCHORUM CONSULARIUM ET ECCLESIASTICORUM; ACCESSERE J. B. PASSERII ADDITAMENTA ET PRÆFATIONES. Florentiæ, 1759. 3 vols., folio.

I. a, I. c, II. b, II. c, II. d, II. f, II. g, II. i, III. c, V. a, VI. e, VII. e, VII. g.

MILLIN. MONUMENS ANTIQUES INÉDITS, OU NOUVELLEMENT EXPLIQUÉS. Paris, 1803. 2 vols., 4to.

I. b.

MILLIN. VOYAGES DANS LES DÉPARTEMENTS DU MIDI DE LA FRANCE. Paris, 1807—11. 5 vols., 8vo.

I. b, II. a, II. e, VI. d, VIII. a—g.



SEROUX D'AGINCOURT. HISTOIRE DE L'ART PAR LES MONUMENS. Paris, 1811—23. 6 vols., folio.  
(*English Edition here referred to in the Notes*, London, 1847. 3 vols., folio.)

II. *d*, II. *g*, V. *a*, VI. *e*.

VETUSTA MONUMENTA. Vol. V. Published by the Society of Antiquaries. London, 1834. Folio.

X. *i*.

TRÉSOR DE NUMISMATIQUE ET DE GLYPTIQUE (BAS-RELIEFS ET ORNEMENS). Texte par M. CH. LENORMANT.  
Paris, 1836—9. 2 vols. folio.

II. *c*, II. *g*, II. *i*, IV. *b*, V. *k*, VII. *f*, VII. *g*, VII. *k*.

LE MOYEN AGE ET LA RENAISSANCE, par MM. LACROIX ET SERÉ. Paris, 1851. 5 vols., 4to.

I. *b*.

MÉLANGES D'ARCHÉOLOGIE, par MM. CAHIER ET MARTIN. Paris, 1851. 3 vols., 4to.

V. *f*, V. *g*, V. *k*.

KUGLER. KLEINE SCHRIFTEN UND STUDIEN ZUR KUNSTGESCHICHTE. Stuttgart, 1853. 3 vols., 8vo.

II. *h*.

HANDBOOK OF THE ARTS OF THE MIDDLE AGES AND RENAISSANCE. Translated from the French of  
M. Jules Labarte. London, 1855. 8vo.

I, *a*, II. *d*, III. *a*.

## LIST

OF

THE PERSONS AND INSTITUTIONS POSSESSING THE IVORY-CARVINGS DESCRIBED  
IN THE CATALOGUE.

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*\*\* The Figures and Letters subjoined to each name are those by which the Ivories are distinguished in the Catalogue.*

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- BASTARD, LE COMTE AUGUSTE DE, VII. *k*.
- BERLIN, KUNSTKAMMER, II. *f*, III. *b*, IV. *d*, V. *l*, VII. *a*, VII. *b*, VII. *c*, VII. *d*, X. *f*, X. *g*, X. *m*.
- BOULOGNE, MUSEUM, XII. *i*.
- CARRAND, M., V. *f* (cast from).
- FEJÉRVÁRY COLLECTION (late the property of Mr. PULSZKY, now belonging to Mr. MAYER of Liverpool), I. *a*, II. *a*, II. *d*, IV. *c*, IV. *e*, V. *n*, VII. *h*, XI. *q*, XII. *b*, XIV. *f*.
- FOUNTAIN, A., Esq., VI. *a*, VII. *l*, XIV. *b*.
- HALBERSTADT, TREASURY OF THE CATHEDRAL, II. *h*.
- HAWKINS, E., Esq., IX. *f*, IX. *g*, IX. *h*, IX. *i*.
- HAWKINS, M. R., Esq., IX. *e*.
- HERTZ, B., Esq., XI. *d*, XIII. *c*.
- HOPE, A. J. BERESFORD, Esq., XI. *m*, XI. *r*.
- LENTAIGNE, JOHN, Esq., M.D., XI. *a*.
- L'ESCALOPIER, LE COMTE DE, XI. *g*.
- LONDON, BRITISH MUSEUM (Collection of Antiquities), III. *a*, X. *i*, XI. *n*, XII. *k*.
- „ „ „ (Collection of Manuscripts), V. *m*, X. *l*.
- „ MUSEUM OF ORNAMENTAL ART, Marlborough House, XII. *c*, XIV. *l*.
- „ SOANE MUSEUM, VII. *p*.
- MASKELL, W., Esq., X. *a*, X. *n*, XI. *b*, XI. *c*, XI. *o*, XII. *f*, XII. *g*, XIV. *d*, XIV. *k*.
- MICHEL, W., V. *o*, IX. *a*, IX. *b*, IX. *c*, IX. *d*, IX. *l*, IX. *m*.
- MILAN, TREASURY OF THE CATHEDRAL, IV. *a*, V. *a*, VI. *e*, VII. *e*.



MONZA, TREASURY OF THE CATHEDRAL, I. *c*, II. *b*, III. *c*.

NICHOLS, J. B., Esq., X. *h*.

NICHOLS, J. G., Esq., XI. *f*, XIV. *e*.

ORLEANS, MUSEUM, V. *d*.

OXFORD, BODLEIAN LIBRARY, V. *c*, V. *e*, VII. *i*, IX. *k*.

PARIS, BIBLIOTHÈQUE IMPÉRIALE, IV. *b*, V. *g*, V. *k*, VII. *g*, VII. *o*, XI. *h*.

„ „ „ (Cabinet des Antiques), II. *c*, II. *e*, II. *g*, II. *i*, VII. *f*.

„ LOUVRE, V. *h*, V. *i*, VII. *n*, X. *b*, X. *c*, X. *d*, X. *k*, XII. *a*, XIII. *a* and *b*, XIV. *g*.

SAUVAGEOT, M., XI. *k*, XII. *d*, XII. *l*, XIV. *c*.

SENS, TREASURY OF THE CATHEDRAL, VI. *b*, VI. *d*, VIII. *a—y*.

„ PUBLIC LIBRARY, I. *b*.

SNEYD, REV. WALTER, VI. *c*, VII. *m*, X. *e*, XII. *e*, XII. *h*, XIV. *i*.

TROYES, MUSEUM, XIII. *d*.

WAY, ALBERT, Esq., XI. *e*, XIV. *h*.

## CLASS I.

### ROMAN DIPTYCHS OF MYTHOLOGICAL CHARACTER.

	SUBJECT OF THE SCULPTURE.	POSSESSION OF THE ORIGINAL.
a.* Both leaves (probably of the second century)	1. Æsculapius and Telesphorus 2. Hygieia and Cupid	Fejérváry Collection.
b.† Both leaves (about the third or fourth century), now the book-cover of the <i>Office des Fous</i>	1. The Progress of Bacchus,—an allegorical composition, probably of astronomical import 2. Diana <i>Lucifera</i> , with various attendant figures,—a composition of similar character to the preceding	Public Library of Sens.
c.‡ Both leaves	1. Muse, with a Lyre ;—apparently a Roman lady in an ideal character 2. Portrait of an unknown author §	Treasury of the Cathedral of Monza.

\* Finely Engraved by Raffaele Morghen (*v. Palmerini's Catalogue*, No. 201); *cf.* Gori, vol. iii. pl. xx, xxi.; "Handbook" (Labarte), pp. xxxvi. 425.

† Millin, *Mon. Ant.*, vol. ii., p. 336, pl. l., li.; *Voyages*, vol. i., p. 60, pl. ii. and iii.; *Le Moyen Age et la Renaissance*, vol. v. (*Reliure*, pl. i.)

‡ Gori, vol. ii., p. 243, pl. viii.

§ Gori (*loc. cit.*) suggests that it may be either Claudian, Ausonius, or more probably Boethius. The characteristics certainly are those of a philosopher, rather than of a poet; but the vigorous anatomical treatment seems to indicate an earlier date than the sixth century, to which, on the last hypothesis, the diptych would belong.



## CLASS II.

## ROMAN AND BYZANTINE DIPTYCHS, OF HISTORICAL CHARACTER.

## A.—DIPTYCHS OF PERSONAGES BELIEVED TO BE IMPERIAL.

	SUBJECT OF THE SCULPTURE.	POSSESSION OF THE ORIGINAL.
a.* One leaf	Three seated figures, perhaps the Emperor Philip the Arab, and two other dignitaries, presiding at the Sæcular Games of the millennial era of Rome, A.D. 248; below, Men fighting with Stags in the Amphitheatre	Fejérváry Collection.
b.† Both leaves	1. Standing figures of a Lady and a Boy, probably the Regent Galla Placidia, and her son Valentinian III. ‡ (the Diptych being, in this case, executed about A.D. 428) (v. <i>Photograph</i> , p. 5) 2. Warrior standing; perhaps Aetius, or possibly Bonifacius	Treasury of the Cathedral of Monza.

## B.—DIPTYCHS OF CONSULS, WITH THEIR NAMES INSCRIBED.

c.§ One leaf	Standing figure of Flavius Felix ( <i>Consul of the West</i> , A.D. 428), inscribed—FLAVII · FELICIS · VIRI · CLARISSIMI · COMITIS · AC · MAGISTRI	Bibliothèque Impériale, Paris, (Cabinet des Antiques).
d.¶ Both leaves	1. Seated figure of Clementinus ( <i>Consul of the East</i> , A.D. 513) with the insignia of his office; beside him, Rome and Constantinople personified; above, busts of the Emperor Anastasius and the Empress Ariadne, with a cross between them; below, the Distribution of Largesses: inscribed—FLAVIUS · TAVRVS · CLEMENTINVS · ARMONIVS · CLEMENTINVS, with <b>KAHMENTINOY</b> in a monogram 2. Same subject; inscribed—Vir · ILLUSTRIS · COMES · SACRARUM · LARGITIONUM · EXCONSULE · PATRICIUS · ET · CONSUL · ORDINARIUS ·	Fejérváry Collection.

\* Millin, *Voyages*, vol. i., p. 400, pl. xxiv., fig. 3.

† Gori, vol. ii., pp. 219—242, pl. vii.

‡ Possibly Valentinian II., and his mother Justina, may be here represented, the warrior being Gratian, the brother and colleague of Valentinian, and his senior by twelve years: this would carry the diptych back to about A.D. 380. It is differently explained in Gori, *loc. cit.*§ Mabillon, *Lib.* 37, no. 94; Banduri, *Pars II.*, *Lib. I.*, 36, (Tom. ii., p. 492); Gori, vol. i., p. 129, pl. ii; *Trésor*, Part II., p. 6, pl. xii.

|| The letters omitted in the inscriptions upon the originals are here supplied in small characters.

¶ Gori, vol. i., p. 229, pl. ix.; and partly engraved in D'Agincourt, vol. ii., pl. xii., figs. 7, 8; v. also "Handbook" (Labarte), pp. xvii. 12.





(CLASS II.) f.



*J. A. Spencer, fotogr.*

LEAF OF A BYZANTINE DIPTYCH,  
In the Kunstkammer, Berlin,  
*Representing Anastasius, Consul of the East, A.D. 517.*

Size  $14\frac{1}{2}$  inches by  $5\frac{1}{4}$ .

	SUBJECT OF THE SCULPTURE.	POSSESSION OF THE ORIGINAL.
e.* One leaf	Ornaments and inscriptions, in honour of Petrus (Justinianus), ( <i>Sole Consul</i> , A.D. 516); on a label at the top—FLAVIUS·PETRUS·SABBATIUS·IVSTINIANUS·VIR·ILLUSTRIS; and in a circular panel in the middle, the following hexameter, alluding to the destination of the diptych, MVNERA·PARVA·QVIDEM·PRETIO·SED·HONORIBUS·ALMA	Bibliothèque Impériale, Paris (Cabinet des Antiques).
f.† One leaf	Seated figure of Anastasius, ( <i>Consul of the East</i> , A.D. 517) with the usual Consular insignia; below, Men given to Bears in the Amphitheatre; inscribed—FLAVIUS·ANASTASIUS·PAVLUS·PROBUS·SAVINIANVS·POMPEIUS·ANASTASIUS (v. <i>Photograph</i> )	Kunstammer, Berlin.
g.‡ Both leaves	1. Bust of Philoxenus ( <i>Consul of the East</i> , A.D. 525) with a female bust (perhaps that of Rome §) underneath; and between them, the following inscription,—FLAVIUS·THEODORVS·FILOXENVVS·SOTERICVS·FILOXENVVS·VIR·ILLVSTRIS; on the unsculptured area, the first verse of a dedicatory distich to the Senate, in Greek Iambics    2. Similar subject, with the inscription—COMES·DOMESTICVS·EX·MAGISTRO·MILITVM·PER·THRACIAM·ET·CONSVL·ORDINARIUS, and the second verse of the distich	Bibliothèque Impériale, Paris (Cabinet des Antiques).
C.—DIPTYCHS OF CONSULS, WITH NO NAMES INSCRIBED.		
h.¶ Both leaves	1. Consul standing, with the <i>Mappa Circensis</i> , between two other personages; above, the Emperor seated, with attendant figures; below, a group of Captives, with their armour 2. Similar subject	Treasury of the Cathedral of Halberstadt.
i.** One leaf	Consul, probably of the Imperial family, seated between the figures of Rome and Constantinople; above, a laurel crown suspended	Bibliothèque Impériale, Paris (Cabinet des Antiques).

\* Millin, *Voyages*, vol. i., p. 339, pl. xix, fig. 2.

† Salig, p. 7, and frontispiece; Gori, vol. i., p. 263, pl. xi. This diptych is mentioned by Montfaucon, vol. iii., p. 89, with another very similar diptych of the same consul, engraved *ibid.*, pl. liii.

‡ Mabillon, lib. iii., t. xxxvii., p. 202; Banduri, *loc. cit.*; Salig, p. 9; Gori, vol. ii., p. 19, pl. xv.; D'Agincourt, vol. ii., pl. xii., fig. 6; *Treſor*, Part II., p. 26, pl. liii.

§ v. Leich, *De Diptychis Veterum* (Lipsiæ, 1743), sec. i., cap. 4, p. xv.

|| The entire distich reads as follows:—

ΤΟΥΤΙ ΤΟ ΔΩΡΟΝ ΤΗ ΣΟΦΗ ΓΕΡΟΥΣΙΑ  
ΥΠΑΤΟΣ ΥΠΑΡΧΩΝ ΠΡΟΣΦΕΡΩ ΦΙΛΟΞΕΝΟΣ.

¶ Kugler, I., p. 135; also published by Forstermann in the *Journal of the Thuringian Saxon Society*, vol. vii., 2 Heft, p. 61.

\*\* Ducange, pl. i.; Gori, vol. ii., p. 169, pl. ii.; *Treſor*, Part II., p. 27, pl. liv.



## CLASS III.

## ECCLESIASTICAL DIPTYCHS, ANTERIOR TO A.D. 700.

	SUBJECT OF THE SCULPTURE.	POSSESSION OF THE ORIGINAL.
a.* One leaf (fourth or fifth century)	Angel with a cruciferous globe and a sceptre: on a label above, in raised letters, a Greek Iambic verse, of which the sense is uncertain, being probably part of a sentence completed on the lost leaf of the diptych	British Museum (Collection of Antiquities)
b. Both leaves (probably of the sixth century)	1. Virgin and Child enthroned, with two angels 2. Christ seated between St. Peter and St. Paul	Kunstammer, Berlin.
c.† Both leaves (perhaps originally a consular diptych, of the fifth or sixth century, subsequently altered, and converted into a cover to an Antiphonarium of St. Gregory's, alleged to have been presented by him to Queen Theodolinda)	1. Standing Figure, in the Roman consular robes, but the hair exhibiting the ecclesiastical tonsure, the <i>Mappa Circensis</i> transformed into a <i>Sudarium</i> , and the staff surmounted by a cross: above,—SanCtuS GREG <sup>o</sup> Rius; and in the blank space, this distich:— GREGORIVS · PRÆSVL · MERITIS · ET · NOMINE · DIGNVS · VNDE · GENVS · DVCIT · SVMMVM · CONSCENDIT · HONOREM · 2. Similar figure, but without the tonsure, and bearing the inscription—DAVID REX	Treasury of the Cathedral of Monza.

\* "Handbook" (Labarte), p. 13.

† Gori, vol. ii., pp. 201—218, pl. vi.

## CLASS IV.

## BOOK-COVERS, ANTERIOR TO A.D. 700.

	SUBJECT OF THE SCULPTURE.	POSSESSION OF THE ORIGINAL.
a. Cover of a gospel of the sixth century (both sides)	1. In the centre, the <i>Agnus Dei</i> executed in jewellery; above, the Nativity; at the sides, six subjects from the Gospels; below, the Massacre of the Innocents; at the angles, heads and symbols of St. Matthew and St. Luke ( <i>v. Photograph, Frontispiece</i> ) 2. In the centre, a Cross in jewellery; above, the Adoration of the Kings; at the sides, six subjects from the Life of Christ; below, the Marriage-Feast at Cana; at the angles, heads and symbols of St. Mark and St. John	Treasury of the Cathedral of Milan.
b.* Cover of an <i>Évangélaire</i> (both sides)	1. In the centre, the Virgin and Child enthroned, with two angels; at the sides, the Annunciation, Visitation, the meeting of St. Joseph and St. Mary (?), and their Journey to Bethlehem; above, two angels; below, Christ entering Jerusalem 2. In the centre, Christ enthroned between St. Peter and St. Paul†; at the sides, Christ healing the blind Man, the Paralytic, the Woman with an issue of blood, and the Centurion's Servant; above, two angels; below, Christ and the Samaritan Woman, and the Raising of Lazarus	Bibliothèque Impériale, Paris.
c. Panel from a book-cover (perhaps Greek)	Crucifixion, with St. Mary, St. John, and soldiers; the Sun and Moon in the form of Apollo and Diana; below, the Women visiting the Tomb	Fejérváry Collection.
d. Panel from a cover	Baptism of Christ, with the Jordan personified	Kunstammer, Berlin.
e. Panel from a cover	Ascension of Christ	Fejérváry Collection.

\* *Trésor*, Part II., p. 5, pls. ix. x. xi.

† M. Lenormant (*loc. cit.*) considers this St. Matthew, attended by two other Evangelists; but with deference to so eminent an archæologist, it may be doubted whether a figure so placed, and so portrayed (being the only one upon any part of the book-cover which has the *nimbus*) can be a human personage. The use of the bearded type, whilst in the adjoining subjects our Lord appears beardless and even youthful, may be explained by supposing that the central composition is a copy; and this hypothesis is confirmed by a diptych already described (III. b.), which is almost identical in design, though superior in execution. It may also be permitted to question the attribution of the present carving to the fourth century; for independently of the coarseness of its workmanship, it presents the Madonna in a position for which no authentic precedent from so early a period has yet been adduced.



## CLASS V.

## DIPTYCHS AND BOOK-COVERS OF THE EIGHTH, NINTH, AND TENTH CENTURIES.

	SUBJECT OF THE SCULPTURE.	POSSESSION OF THE ORIGINAL.
<i>a.*</i> Diptych (both leaves)	1. Christ washing his Disciples' feet; Christ before Pilate; the Hanging of Judas; and the Soldiers beside the Tomb 2. Mary Magdalene and Mary the mother of James visiting the Tomb (following the description of St. Matthew, xxviii., 1—4); Christ appearing to them; Christ presenting himself to the Eleven; and the Incredulity of St. Thomas	Treasury of the Cathedral of Milan.
<i>b.</i> Panel from a book-cover	Christ standing, holding a book	
<i>c.</i> Side of a book-cover	In the centre, Christ standing on the lion and adder; around this, twelve small subjects from the life of Christ	Bodleian Library, Oxford.
<i>d.</i> Side of a book-cover	In the centre, Christ seated, delivering the keys to St. Peter (?), whilst on the other side of the Saviour, an angel is applying a live coal to the lips of Isaiah; above, a pile of edifices, perhaps Sion; below, Christ preaching in the Temple; round the edge, animals and flowers	Museum of Orleans.
<i>e.†</i> Panel from a book-cover	Christ with the Evangelistic symbols, and two allegorical figures beneath his feet, representing Earth and Ocean	Bodleian Library, Oxford.
<i>f.‡</i> Panel from a book-cover	Crucifixion, with personifications of the Church and the Synagogue at opposite sides of the cross, the serpent at its foot, and the dead rising from their sepulchres; below, the Women visiting the Tomb	Unknown (from a cast in the possession of M. Carrand).
<i>g.§</i> Cover of an <i>Évangélaire</i> (both sides)	1. Crucifixion; above, the Evangelists, and the Sun and Moon; to the left of the cross, the figures of the Synagogue    with her banner, and of Jerusalem (?) with a turreted crown; at its foot, the Church (?) seated between Earth and Ocean ( <i>v. Photograph, p. 8</i> )	Bibliothèque Impériale, Paris.

\* Gori, vol. iii., p. 267, pl. xxxiii., xxxiv.; partly engraved in D'Agincourt, vol. ii., pl. xii., fig. 18. The latter author refers it to the tenth century, but the style of design would indicate an earlier period.

† The carvings numbered *e*, *f*, *g*, *h*, *i*, are specimens of French sculpture of the Carolingian period; *k* is probably by an artist of the Greek school.

‡ Engraved, and very learnedly and ably elucidated in an essay by le Père Cahier, in the *Mélanges d'Archéologie*, vol. ii., pp. 39—75, pl. vii. Amongst objects of ecclesiastical interest, he mentions (p. 50) that the chalice, in which the Church is catching the blood of her Founder, is of the form in use during those early ages when the sacramental cup was not withheld from the laity.

§ *Ib.*, pl. v.

|| M. Cahier, in his interesting comments on this composition, proposes to interpret these two personages as the Church and the Synagogue respectively, and the figure below, as Rome. The reasons which have led me to adopt a different explanation cannot be stated within the limits required in such a publication as the present.

	SUBJECT OF THE SCULPTURE.	POSSESSION OF THE ORIGINAL.
	2. Mary Magdalene, Mary the mother of James, and Salome, visiting the Tomb; Christ and the two Disciples going to Emmaus; and Christ appearing to the Eleven	
h. Panel from a book-cover	David enthroned amidst his attendants, dictating Psalms to four scribes	Louvre.
i. Panel from a book-cover	Judgment of Solomon	Louvre.
k.* Cover of an <i>Évangélaire</i> belonging to Charles le Chauve, A.D. 840—877 (both sides)	1. Christ in glory, giving keys to St. Peter, and a book to St. Paul; below, an allegorical figure, with the combined attributes of Earth and Ocean 2. Virgin and Child enthroned	Bibliothèque Impériale, Paris.
l. Panel from a book-cover	Crucifixion, with the Virgin and St. John; above, the Sun and Moon veiling their faces	Kunstammer, Berlin.
m. Panel from a book-cover	Crucifix, with the four Evangelistic symbols	British Museum (Collection of MSS.)
n. Panel from a book-cover	Christ and the adulterous Woman	Fejérváry collection.
o. Panel from a book-cover	Same subject; or, perhaps, the healing of the crippled Woman	M. Micheli.

\* Described in the same dissertation by M. Cahier, p. 62. Engraved in the *Treſor*, Part I., p. 16, pl. xx, and explained in a critique which, however ingenious, is at least open to difference of opinion.



## CLASS VI.

## MISCELLANEOUS OBJECTS, ANTERIOR TO A.D. 1000.

NATURE OF THE OBJECT.	SUBJECT OF THE SCULPTURE.	POSSESSION OF THE ORIGINAL.
a. Figure in alto-relievo (fifth or sixth century)	A Consul seated in the <i>sella curulis</i>	A. Fountaine, Esq.
b. Circular box (perhaps a <i>scrinium</i> , or a <i>pyxis</i> ?)	A Lion-hunt	Treasury of the Cathedral of Sens.
c.* Piece of a box	A Man addressing two Youths,—possibly an unideal representation of the Return of the Prodigal Son (?)	Rev. Walter Sneyd.
d.† Ornament of a hair- comb	Two Lions and a Tree; inscribed (in later characters) <b>PECCET S. LUP</b> , ( <i>Comb of St. Loup</i> , who was Bishop of Sens about A.D. 623)	Treasury of the Cathedral of Sens.
e.‡ Situla, or vessel for holy- water	The handle decorated with grotesque animals; the body encircled with five continuous arches; under one of them the Virgin and Child, and two angels, of whom one holds a model of the vessel itself; under the others, the four Evangelists; round the edge, the following distich (proving the vessel to have been dedicated by Godfrey, Archbishop of Milan, A.D. 973—978, on the occasion of the visit of the Emperor Otho):—  VATES · AMBROSII · GOTFREDVS · DAT · TIBI · SANCTE · VAS · VENIENTE · SACRAM · SPARGENDVM · CESARE · LYM · PHAM ·	Treasury of the Cathedral of Milan.

\* It is questionable whether this does not belong to a later period.

† Engraved in Millin, *Voyages*, Pl. 1., fig. 3.

‡ Gori, vol. iii., Dissertation by Passeri, p. 75, pl. xxv, xxvi; D'Agincourt, vol. ii., pl. xii., figs. 22, 23.

## CLASS VII.

CARVINGS OF THE GREEK SCHOOL,  
OF VARIOUS PERIODS, POSTERIOR TO THE AGE OF JUSTINIAN.

NATURE OF THE OBJECT.	SUBJECT OF THE SCULPTURE.	POSSESSION OF THE ORIGINAL.
<i>a.</i> Two pieces from a casket	1. Joseph quitting his father, under the guidance of an angel,* and Joseph taken up from the pit, and sold to the Ishmaelites, who are mounted on camelopards 2. The steward searching the sacks of Joseph's brethren, and the meeting of Jacob and Joseph	Kunstammer, Berlin.
<i>b.</i> Panel from a book-cover	Crucifixion, with numerous figures; the soldiers in Byzantine armour	Kunstammer, Berlin.
<i>c.†</i> Panel from a book-cover	Ascension; Christ seated on a rainbow, within an <i>aureole</i> supported by angels	Kunstammer, Berlin.
<i>d.</i> Panel from a book-cover	The Day of Pentecost; above, the Twelve Apostles; below, the Gentiles addressed in their own tongues	Kunstammer, Berlin.
<i>e.‡</i> Ecclesiastical Diptych (both leaves)	<i>Each leaf has four compartments, the subjects of which are explained by inscriptions in barbarous Greek:—</i> 1. (A) The Annunciation, inscribed— <b>ΤΟ ΧΕΡΕ</b> (τὸ χεῖρ, the address of the Angel), and Visitation, inscribed— <b>Ο ΑΣΠΑΣΜΟ</b> (ὁ ἀσπασμός, the salutation of Mary to Elizabeth) (B) The Nativity,— <b>Ι ΓΕΝΗΣΗ</b> (ἡ γέννησις) (C) The Baptism of Christ,— <b>Ι ΒΑΠΤΗΣΗ</b> (ἡ βάπτισις) (D) The Presentation in the Temple,— <b>Ι ΥΠΟΠΑΝΤΗ</b> (ἡ ὑπαπάντησις, or ὑπάντησις, the meeting of the Holy Family with Simeon and Anna) 2. (A) The Crucifixion, with the words addressed by Christ to St. Mary and St. John ( <i>v. John xix., 26, 27</i> ) (B) The Women visiting the Tomb, inscribed— <b>Ω ΤΑΦΟ</b> (ὁ τάφος)	Treasury of the Cathedral of Milan.

\* The guardian angel of Joseph is represented in a miniature of the early Greek manuscript of Genesis, in the Imperial Library at Vienna. (*v. D'Agincourt*, vol. iii, pl. xix., fig. 10.) The same figure appears in the Casket of Sens (*v. inf. Class VIII.*).

† The three carvings numbered *c, d, e*, present a great analogy of style, and the second of them a close correspondence in composition, with the subjects represented on the door of damascened bronze, which formerly adorned the Basilica of St. Paul, near Rome, but which was in great part destroyed in the fire of 1823 (*v. D'Agincourt*, vol. ii, pl. xiii—xx). As that door was executed at Constantinople, A.D. 1070, the ivories may be assigned, with strong probability, to the eleventh century. Contemporary with these, though very superior in execution, are the four carvings numbered *f, g, h, i*, which may safely be collected into a group whose date is determined by the coronation of Romanus Diogenes, and which present us with, perhaps, the highest development of the powers of Byzantine sculpture; whilst *k* is probably somewhat posterior.

‡ Gori, vol. iii, p. 260, pl. xxxi., xxxii. The best explanation of these, and all similar Byzantine compositions, is to be found in the curious mediæval Greek manuscript, discovered by M. Didron in the Monastery of Mount Athos, entitled 'Ερμηνεία τῆς Ζωγραφικῆς, and published in the *Manuel d'Iconographie Chrétienne, Grecque et Latine*, Paris, 1845.



NATURE OF THE OBJECT.	SUBJECT OF THE SCULPTURE.	POSSESSION OF THE ORIGINAL.
	(c) The Resurrection of Christ and of the righteous dead *— <b>I ANACTACI</b> ( <i>ἡ ἀνάστασις</i> )	
	(d) Mary Magdalene and Mary the Mother of James embracing the feet of Christ ( <i>v.</i> Matt. xxviii., 9), inscribed— <b>TO XEPETE</b> ( <i>τὸ χαίρετε</i> , the word with which He addressed them)	
f.† Triptych‡ (with the exterior of the right wing)	On the central tablet, the Crucifixion; above, the Archangels Michael and Gabriel; beside the cross, St. Mary and St. John; at its foot, St. Constantine (the Great) and St. Helena; on the left wing, heads of St. John Baptist, St. Paul, St. Stephen, St. Chrysostom, and St. Cosmas; on the right, heads of St. Elias, St. Peter, St. Pantaleemon, St. Nicolaus, and St. Damianus; all with their names inscribed in Greek. Over St. Mary are the words— <b>ΙΔΕ Ο ὩC C8</b> , over St. John— <b>ΙΔ8 Η Μ-Ρ C8</b> ( <i>v.</i> John, <i>loc. cit.</i> ); on the cross, above the Saviour, the words (in Greek) <i>Jesus Christ the King of Glory</i> ; below (in a Greek Iambic verse) §— <i>As man (literally, flesh) Thou hast suffered, as God after suffering Thou redeemest.</i> On the exterior of the right wing, a cross, with the inscription (in abbreviated Greek)— <i>Jesus Christ conquers</i> ( <i>v.</i> Photograph)	Bibliothèque Impériale, Paris (Cabinet des Antiques).
g.‖ Tablet, probably executed on the marriage and coronation of Romanus IV., A.D. 1068, and now part of the cover of an <i>Évangélaire</i>	Christ standing on a <i>scabellum</i> , which forms the apex of a cupola, resembling that of St. Sophia at Constantinople, and crowning Romanus IV. (Diogenes) and Eudocia Dalassena; over the Emperor— <b>ΡΩΜΑΝΟC ΒΑCΙ-ΛΕΥC ΡΩΜΑΙΩΝ</b> ; over the Empress— <b>ΕΥΔΟ-ΚΙΑ ΒΑCΙΛΙC ΡΩΜΑΙΩΝ</b>	Bibliothèque Impériale, Paris.
h. Panel from a book-cover	St. John Baptist standing, with a scroll inscribed— <b>ΙΔΕ, κ. τ. λ.</b> ( <i>v.</i> John I., 29)	Fejérváry collection.
i. Panel from a book-cover	Christ enthroned, with part of a mutilated Greek inscription	Bodleian Library, Oxford.
k.¶ Tablet of uncertain application	Virgin and Child, on a gorgeous throne, with two angels above, inscribed (in cursive Greek), probably by its ancient proprietor,— <i>Allones, servant of the Martyr</i>	Le Comte Auguste De Bastard.

\* In this and many other mediæval monuments, the Descent into *Hades* (frequently indicated by the open jaws of a monster), and the release of the spirits from prison, which are properly accompaniments of the Death and Resurrection of Christ, seem to be substituted for the representation of the latter event. In the present instance, the inscription explains the connection of the type.

† *Trésor*, Part II., p. 28, pl. lvii.

‡ The term *Τρίπτυχον*, in Latin *Triplix* (*i. e. ceræ*), was in ancient times applied to a set of three writing-tablets, fastened together on one side, like the leaves of a modern book;—being in fact a diptych, with an additional leaf inserted. Passeri, in his Introduction to Gori's *Thesaurus*, p. xiv., proposes the word "Hagiothyris" to designate the religious tablets with two small doors or wings, which, in modern times, have been commonly known as "Triptychs;" and this nomenclature has been adopted by M. Lenormant in the *Trésor de Numismatique et de Glyptique*; but in a popular catalogue, like the present, it has been thought better to adhere to the more familiar term.

§

**WC CAPE ΠΕΠΟΝΘΑC WC ΘC ΠΑΘΩΝ ΛΥΕΙC.**

The scholar will here detect an evidence of decline from the prosodical exactness of the golden age of Greece, for the *υ* in *λύειν*, though common in the Epic poets, is always long in the Tragedians. Had the verse occurred in a manuscript, a modern editor would probably have transposed the last two words, with a sarcasm in polished Latinity on the carelessness of the transcriber.

‖ Chifflet, p. 61; Ducange, pl. v.; Gori, vol. iii., p. 9; *Trésor*, Part II., p. 25, pl. lii.

¶ *Trésor*, Part II., p. 25, pl. li.

(CLASS VII.) *f.*



*J. A. Spencer, fotogr.*

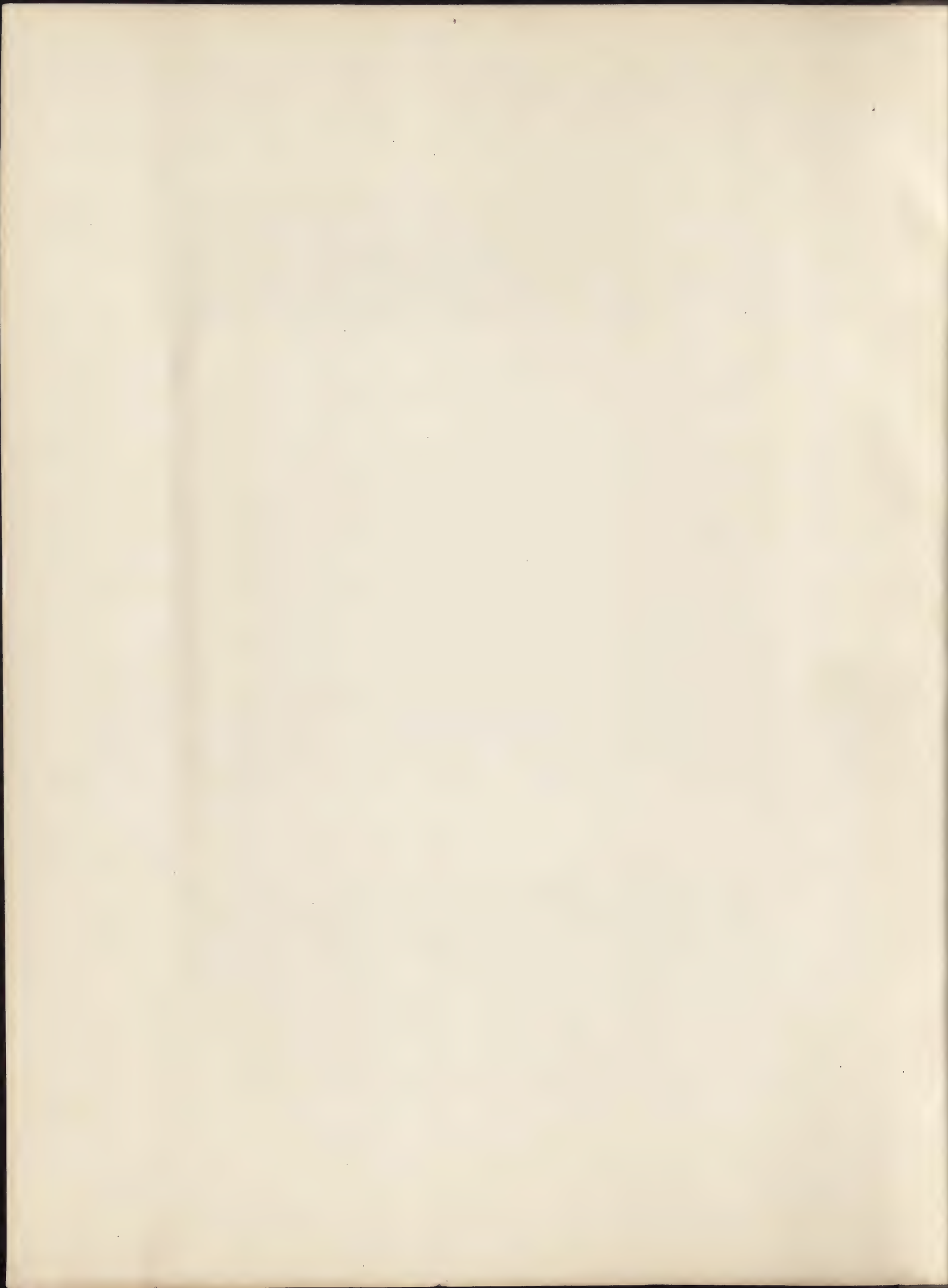
GREEK TRIPTYCH, PROBABLY OF THE ELEVENTH CENTURY,

In the Bibliothèque Impériale, Paris,

*Representing the Crucifixion, and various Saints.*

Size 11 inches by 9½.





NATURE OF THE OBJECT.	SUBJECT OF THE SCULPTURE.	POSSESSION OF THE ORIGINAL.
<i>l.*</i> Panel from a book-cover	Christ's triumphant Entry into Jerusalem	A. Fountaine, Esq.
<i>m.</i> Panel from a book-cover	Christ standing under a canopy between the Virgin and St. John Baptist	Rev. Walter Sneyd.
<i>n.</i> Panel from a book-cover	Half-length figure of Christ, with a cross behind His head, in lieu of a <i>nimbus</i>	Louvre.
<i>o.</i> Side of a book-cover	Elaborately designed foliage, and sixteen medallions, with heads of the canonical Prophets	Bibliothèque Impériale, Paris.
<i>p.</i> Ornament from the centre of a Triptych (Russo-Greek)	The Glorification of the Virgin and Child, amidst a multitude of angels and saints, minutely executed	Soane Museum.

\* This, and the succeeding carvings in this class, are of uncertain age.



## CLASS VIII.

ORNAMENTS OF A CASKET OF THE GREEK SCHOOL,  
OF UNCERTAIN AGE,  
IN THE TREASURY OF THE CATHEDRAL OF SENS.

## A.—TWELVE PANELS FROM THE SIDES, EACH CONTAINING THREE TIERS OF SUBJECTS.

- a. 1. (*Lowest Tier*) David rescuing his flocks from a wolf.  
2. (*Middle Tier*) Joseph relating his dream to his brethren, whose flocks are seen behind.  
3. (*Upper Tier*) Two peacocks.
- b. 1. David killing a lion and a bear.  
2. Joseph's brethren conspiring together, and stripping him.  
3. Two lions.
- c. 1. Jesse passing his seven sons before Samuel.  
2. Joseph's brethren casting him into a pit.  
3. Two peacocks.
- d. 1. Samuel anointing David.  
2. Joseph's brethren bargaining with the Ishmaelites.  
3. Two lions.
- e. 1. David summoned by a messenger from Saul (?)  
2. The completion of the bargain for the sale of Joseph (?)  
3. Two peacocks.
- f. 1. Saul making David his armour-bearer (?)  
2. Uncertain subject: perhaps Joseph brought to Potiphar, misplaced.  
[The upper space is occupied by the fastening of the Casket.]
- g. 1. Samuel bringing David to Saul,—a subject not in the scriptural account, but determined by the Greek inscription written in ink on the ivory.  
2. Joseph's brethren bringing his coat to Jacob.  
3. A gryphon killing an ox.
- h. 1. David killing Goliath.  
2. The Ishmaelites selling Joseph to an agent of Potiphar.  
3. A gryphon tearing off the leg of an ox.
- i. 1. David returning with the head of Goliath.  
2. Joseph brought before Potiphar and his wife.  
3. A lion killing a deer.
- k. 1. Saul casting a javelin at David.  
2. Joseph and Potiphar's wife.  
3. A gryphon killing a snake.
- l. 1. David cutting the skirt of Saul's robe.  
2. Potiphar's wife showing Joseph's garment to her husband.  
3. A lion killing a goat.

- m.* 1. David restoring the skirt of Saul's robe.  
2. Potiphar reproaching Joseph (?)

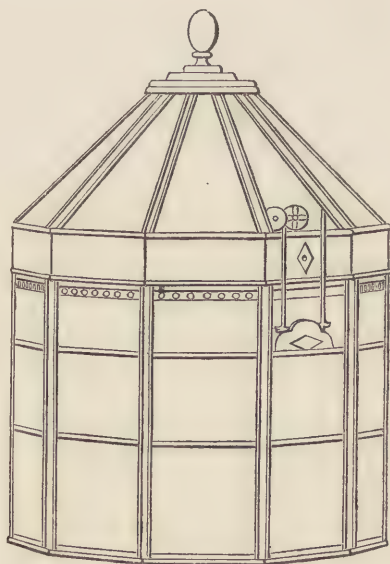
[The upper space is occupied by the fastening of the Casket.]

B.—TWELVE PANELS FROM THE PYRAMIDAL TOP OF THE CASKET.

- n.* Joseph tried, and sentenced to prison.\*  
*o.* Joseph fettered in the prison.  
*p.* Joseph interpreting the dreams of the chief butler and baker.  
*q.* Pharaoh's dream of the fat and lean kine.  
*r.* Joseph taken out of prison.  
*s.* Joseph interpreting Pharaoh's vision.  
*t.* The steward searching the sacks of Joseph's brethren.  
*u.* Judah defending his brethren from the charge of stealing Joseph's cup.  
*v.* Jacob journeying to Egypt.  
*w.* Joseph meeting Jacob: above, a group of uncertain meaning,—perhaps an awkward representation of the killing of a fatted calf, in honour of Jacob's arrival.  
*x.* Joseph entertaining his father and brethren.  
*y.* Joseph riding in his chariot, and crowned by his guardian angel.

\* The explanation of this composition is suggested by its similarity to a Greek painting engraved in D'Agincourt, vol. iii., pl. xci., fig. vii., representing Arius condemned by the Emperor Constantine at the Council of Nice, A.D. 325.

\*\* The entire Casket, with each of its bas-reliefs, is fully described and engraved in Millin, *Voyages*, vol. i., pp. 97—111, pl. ix., fig. i, and pl. x. (A & B). The explanation there given of the upper portion is, however, so unsatisfactory, even to the author himself, that it can hardly be doubted that the order of the panels has been confused in some re-adjustment of the Casket; and I have therefore ventured to transpose them in the description, and offer a new interpretation of a few of the most obscure. The subjoined outline, taken from Millin's plate, will enable any purchaser to arrange the casts, by means of a simple framework, in the form of the Casket itself.





## CLASS IX.

CARVINGS OF THE ITALIAN SCHOOL, ALL PROBABLY OF THE  
FOURTEENTH CENTURY.\*

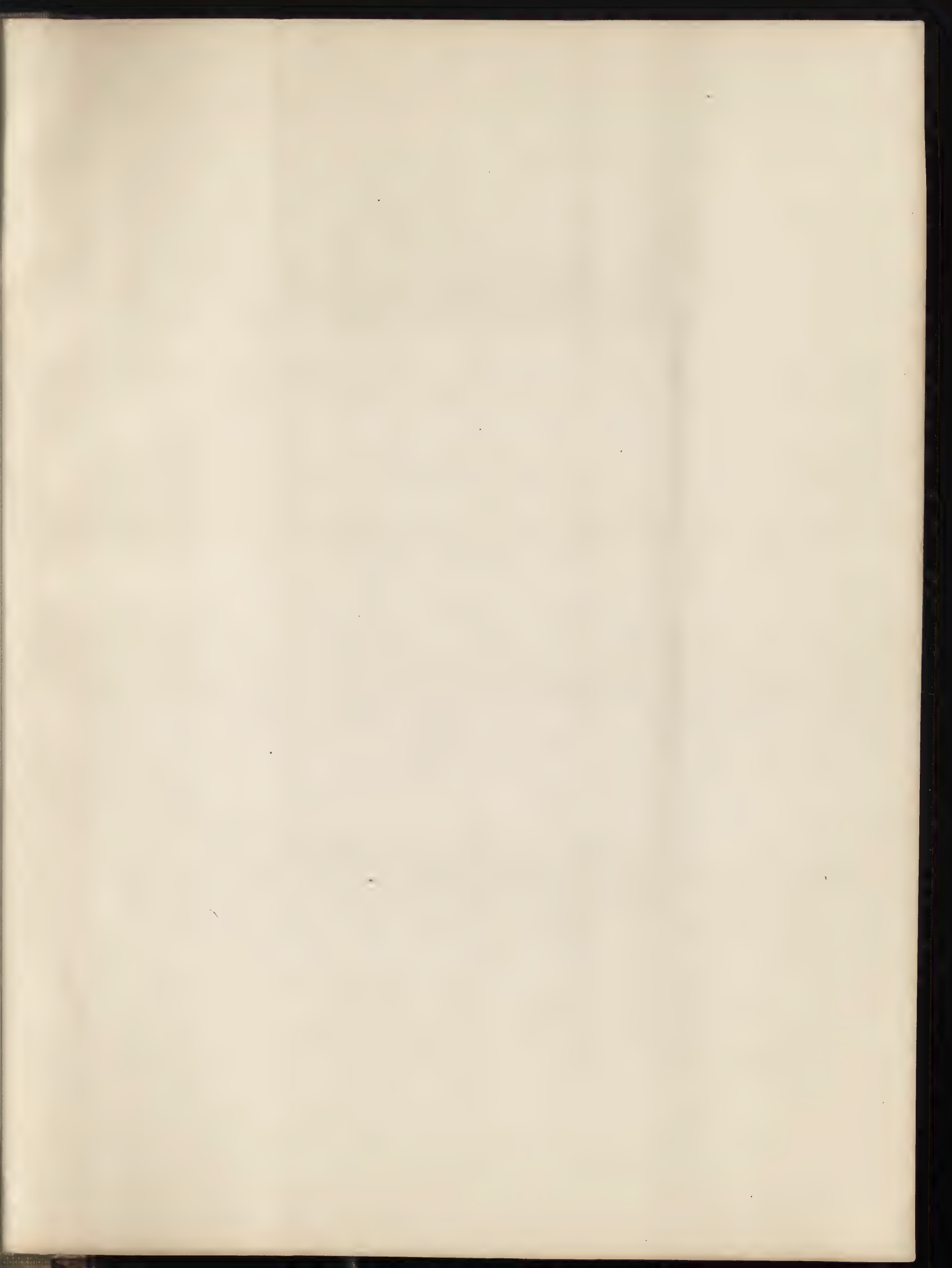
NATURE OF THE OBJECT.	SUBJECT OF THE SCULPTURE.	POSSESSION OF THE ORIGINAL.
a. Piece from a <i>Retable</i> †	The Angel appearing to the Shepherds, and their Adoration of Christ	M. Micheli.
b. Piece from a <i>Retable</i>	Last Supper	M. Micheli.
c. Piece from a <i>Retable</i>	The Annunciation; above, a Vision of Angels, holding the promised Infant; in the background, a Maid with a distaff ‡	M. Micheli (?)
d. Piece from a <i>Retable</i>	Baptism of Christ	M. Micheli.
e. Part of a casket	A King, or Officer, addressing his attendants	M. R. Hawkins, Esq.
f. Parts of a casket (eleven pieces arranged in two series)	Scenes from an unknown legend §	E. Hawkins, Esq.
g. Part of a casket, perhaps the same as the preceding	Allegorical figure of Geometry	E. Hawkins, Esq.
h. Parts of a casket, perhaps the same (six pieces arranged in two series)	1. Faith, Hope, and Charity 2. Temperance, Justice, and Prudence	E. Hawkins, Esq.
i. Parts of a casket, perhaps the same (two pieces)	Two Men holding shields	E. Hawkins, Esq.
k. Triptych	In the central portion the Virgin and Child between St. Leonard and another Saint; in the wings, St. John Evangelist (?) and St. Lawrence	Bodleian Library, Oxford.
l. Triptych	In the centre, Virgin and Child between St. Catherine and St. Agatha (?); in the wings, St. Peter and St. Paul	M. Micheli.
m. Two wings of a Triptych	1. The Angel Gabriel, the Adoration of the Magi, St. George, and three other Saints 2. The Virgin Annunciate, and legendary representations of various Saints	M. Micheli.

\* All the carvings in this Class, except perhaps the last, which is somewhat uncertain, may be attributed to the schools of Upper Italy.

† The term *Retable* is borrowed from the French, to designate a species of portable ornamental screen placed at the back of an altar in the fourteenth and fifteenth centuries, and removed after service. (Cf. Labarte, *Description de la Collection Debruge Dumenil, Introduction*, pp. 26 and 33.) The Reredos, or Dossal, on the other hand, was a fixture.

‡ The maid is similarly introduced by Giotto in the Arena Chapel at Padua, in his representation of St. Anna receiving from the Angel the prediction of the birth of the Blessed Virgin; see the series of woodcuts published by the Arundel Society, pl. iii.

§ A legend apparently similar is represented on a Venetian casket in the Musée de l'Hôtel de Cluny at Paris (No. 403), and is stated by M. Du Sommerard to be taken from the mediæval romance of *Le Chevalier au Cygne* (v. *Les Arts au Moyen Age*, Album; Première Série, pl. 12).





(CLASS X.) *h.*



*J. A. Spencer, fotogr.*

LEAF OF A BOOK-COVER OF THE TWELFTH CENTURY,

In the possession of J. B. Nichols, Esq.,

*Representing the Ascension of Christ.*

Size 9 inches by 8½.

## CLASS X.

## FRENCH, ENGLISH, AND GERMAN SCHOOLS,\* ELEVENTH AND TWELFTH CENTURIES.

NATURE OF THE OBJECT.	SUBJECT OF THE SCULPTURE.	POSSESSION OF THE ORIGINAL.
a.† Leaf of an ecclesiastical Diptych	Above, the Annunciation; in the middle, the Meeting of St. Joseph and St. Mary; below, the Nativity; upon the upper and lower edges, the remains of an inscription, referring apparently to the annals of some bishopric	W. Maskell, Esq.
b. Tablet	Visit of the Women to the Tomb, and Christ appearing to them	Louvre.
c. Tablet	Part of a larger subject;—above, Christ in glory, with the beatified; below, Expulsion of the Money-changers from the Temple	Louvre.
d. Tablet	The Meeting of Abner and the servants of Ish-bosheth with Joab and the servants of David, at the pool of Gibeon ( <i>vide</i> 2 Samuel ii., 12—17); inscribed—LACU GABAON	Louvre.
e. Two panels from a casket	1. Christ in glory, between two Angels, and St. Peter and St. Paul 2. Crucifixion, with two Soldiers, and St. Mary and St. John	Rev. Walter Sneyd.
f. Panel from a casket	Two Apostles or Evangelists; above, the Zodiacal signs of Libra and Scorpio	Kunstammer, Berlin.
g. Tablet	Twelve Apostles, in two rows, with their names and emblems	Kunstammer, Berlin.
h. Side of a book-cover	Ascension of Christ; at the foot of the mountain, a half-length figure of the Prophet Habakkuk ( <i>v. Photograph</i> )	J. B. Nichols, Esq.
i.‡ Leaf of an ecclesiastical Diptych	Below, the Nativity; in the middle, Angels appearing to the Shepherds; above, the Baptism of Christ	British Museum (Collection of Antiquities).
k. Panel from a book-cover	St. John the Evangelist	Louvre.
l. Panel from a book-cover	St. Matthew, with his Gospel open; upon it the words of ch. xx., v. 8,—VOCA · OPERARIOS · ET · REDE · ILI · MERCEDE ( <i>sic</i> )	British Museum (Collection of MSS.).
m. Panel from a book-cover	The Annunciation; or, perhaps, Christ in the garden with Mary Magdalene (?)	Kunstammer, Berlin.
n. Chess-piece	Bishop seated in a chair	W. Maskell, Esq.

\* These schools have been classed together from the difficulty of distinguishing their respective productions. The majority of the specimens, however, are believed to be French.

† It may be doubted whether the first five carvings in this Class should not be assigned to an earlier period.

‡ *Vetusta Monumenta*, vol. v., pl. xxxi.



## CLASS XI.

## FRENCH, ENGLISH, AND GERMAN SCHOOLS, THIRTEENTH AND FOURTEENTH CENTURIES.—SACRED SUBJECTS.

NATURE OF THE OBJECT.	SUBJECT OF THE SCULPTURE.	POSSESSION OF THE ORIGINAL.
<i>a.</i> Devotional tablet	Below, the Presentation in the Temple; above, Christ and the Virgin in glory ( <i>v. Photograph, p. 14</i> )	John Lentaigne, Esq., M.D.
<i>b.</i> Devotional tablet	Below, Adoration of the Kings; above, Coronation of the Virgin	W. Maskell, Esq.
<i>c.</i> Devotional tablet	Below, Adoration of the Shepherds; above, the Resurrection	W. Maskell, Esq.
<i>d.</i> Devotional tablet	Virgin and Child, with two angels	B. Hertz, Esq.
<i>e.</i> Pair of devotional tablets *	1. Virgin and Child, glorified by angels 2. Crucifixion, with the Virgin, St. John, and angels	Albert Way, Esq.
<i>f.</i> Devotional tablet	Virgin and Child, glorified by angels	J. G. Nichols, Esq.
<i>g.</i> Pair of devotional tablets	Six Compartments:—(A) Judas bargaining with the Priests, and his seizure of Christ; (B) Christ before Pilate, Pilate washing his hands, and the blindfolding of Christ; (C) the hanging of Judas, the Flagellation, and Bearing of the Cross; (D) the Crucifixion and Deposition; (E) the Anointment of Christ, and Visit of the Women to the Tomb; (F) the Resurrection†, and "Noli me tangere"	Le Comte de l'Escalopier.
<i>h.</i> Pair of devotional tablets	1. Below, the Betrayal of Christ; above, the Crucifixion 2. Below, the Flagellation; above, the Deposition from the Cross	Bibliothèque Impériale, Paris.
<i>i.</i> Devotional tablet	Three Compartments:—(A) The Three Kings (part of an Adoration, extending over a companion tablet); (B) Five Apostles; (C) Christ seated in Judgment	
<i>k.</i> Devotional tablet (probably English)	Above, the Coronation of the Virgin; below, St. John the Evangelist; over the canopies, the armorial bearings of John Grandison, Bishop of Exeter, (A.D. 1327—1369)	M. Sauvageot.
<i>l.</i> Panel from a box	Nativity; in the background, Angels appearing to the Shepherds	
<i>m.</i> Pair of devotional tablets	1. Adoration of the Magi 2. Crucifixion	A. J. Beresford Hope, Esq.
<i>n.</i> Centre-piece of a small triptych	Nativity; upon the edges of the ivory, outside the hinges of the wings, arabesque ornaments	British Museum (Collection of Antiquities).‡

\* These double tablets are frequently termed "Diptychs;" but that title properly applies only to folding tablets, of which the exterior is ornamented with carvings, and the interior employed for writing; it has here therefore been used only in that stricter sense.

† Cf. *supra*, p. 16, Note\*.

‡ In the original edition of the present Catalogue this carving, and one in the next class (XII *k*), are described as in the possession of the Rev. W. Webb, D.D. That gentleman is since deceased, and the carvings are now (1856) in the British Museum.

NATURE OF THE OBJECT.	SUBJECT OF THE SCULPTURE.	POSSESSION OF THE ORIGINAL.
<i>o.</i> Piece from a box	The Descent into <i>Hades</i> , within a small quatrefoil	W. Maskell, Esq.
<i>p.</i> Devotional tablet	Above, the Entombment; below, the Women visiting the Tomb	Fejérváry Collection.
<i>q.</i> Devotional tablet	St. John Baptist, St. Christopher, and St. James the Greater	A. J. Beresford Hope, Esq.
<i>r.</i> Devotional tablet	Four Compartments;—(A) the Crucifixion; (B) Christ appearing to Mary Magdalene; beside him, St. James the Greater; (C) St. Lawrence, St. Peter, and St. Paul; (D) St. Stephen, St. James the Greater, and St. James the Less	



## CLASS XII.

## FRENCH, ENGLISH, AND GERMAN SCHOOLS, THIRTEENTH AND FOURTEENTH CENTURIES.—SECULAR SUBJECTS.

NATURE OF THE OBJECT.	SUBJECT OF THE SCULPTURE.	POSSESSION OF THE ORIGINAL.
<i>a.</i> Mirror-case (both sides)	1. Four groups of Lovers, under trees 2. Similar subject	Louvre.
<i>b.</i> One side of a mirror-case	Ginevra eloping with Sir Lancelot; around the edge, four monsters	Fejérváry Collection.
<i>c.</i> One side of a mirror-case	Siege and capture of the Castle of Love; around the edge, statuettes of lions	Museum of Ornamental Art, Marlborough House.
<i>d.</i> One side of a mirror-case	A Lady and Gentleman playing at draughts; two other persons, looking on; round the edge, four monsters ( <i>v. Photograph, p. 14</i> )	M. Sauvageot.
<i>e.</i> One side of a mirror-case	A Lady, and her Lover, with an attendant, hawking; around the edge, four monsters, crouching	Rev. W. Sneyd.
<i>f.</i> One side of a mirror-case	A Lady and Gentleman, coursing a hare	W. Maskell, Esq.
<i>g.</i> One side of a mirror-case	Knight presenting a heart to a Lady; on the edge, four leaves	W. Maskell, Esq.
<i>h.</i> Three pieces from a box	1. Pyramus accosting Thisbe and her companion. 2. Pyramus addressing Thisbe on the city-wall, and Thisbe concealing herself from the Lion 3. Death of the Lovers	Rev. W. Sneyd.
<i>i.</i> Cover of a box	Four compartments;—in the two central, a Tournament; on the right, the Siege of the Castle of Love, with a knight below, preparing to discharge a basket of flowers from a <i>balista</i> *; on the left, a Lady eloping with a Knight	Museum of Boulogne.
<i>k.</i> Diptych, or Writing-tablet (both leaves)	1. Under a canopy, a Lover gathering flowers, which his Lady makes into a wreath 2. Under a similar canopy, a Lady and Gentleman riding to a hawking-party	British Museum (Collection of Antiquities)
<i>l.</i> Writing-tablet	A Lady and Gentleman hawking	M. Sauvageot.

\* A military engine, precisely similar to this, is engraved in Meyrick's *Ancient Armour*, vol. i., pl. xxvi., fig. 3, as a specimen of the *Trépied*.

## CLASS XIII.

FRENCH, ENGLISH, AND GERMAN SCHOOLS, THIRTEENTH AND FOURTEENTH  
CENTURIES,—STATUETTES.

## SUBJECT OF THE SCULPTURE.

## POSSESSION OF THE ORIGINAL.

- a* & *b*. St. Mary and St. John, (two figures from a Crucifixion)  
*c*. The Virgin seated ; in her lap, the infant Christ, holding a bird  
*d*. The Virgin standing, with the infant Christ

Louvre.

B. Hertz, Esq.

Museum of Troyes.



## CLASS XIV.

## ITALIAN, FRENCH, ENGLISH, AND GERMAN SCHOOLS, FIFTEENTH AND SIXTEENTH CENTURIES.

NATURE OF THE OBJECT.	SUBJECT OF THE SCULPTURE.	POSSESSION OF THE ORIGINAL.
a. Devotional Tablet	Adoration of the Kings	
b. Mirror-case (both sides)	1. Siege and capture of the Castle of Love 2. Tournament Round the edges of each, four monsters, crouching	A. Fountaine, Esq.
c. One side of a mirror-case	A. Lady and Gentleman in a garden; inscribed— <del>EN</del> <del>ORE</del> (probably, as intended for a present)	M. Sauvageot.
d. Basso-relievo	Virgin and Child, with cattle below (part of an Adoration of the Shepherds) ( <i>v. Photograph, p. 17</i> )	W. Maskell, Esq.
e. Devotional Tablet	The penitence of St. Jerome	J. G. Nichols, Esq.
f. Pax	Virgin and dead Christ ("Pietà")	Fejérváry Collection.
g. Piece from a casket (?) (Italian)	Procession of figures, of uncertain meaning, including apparently Joshua, Sampson, and Judith	Louvre.
h. Devotional Tablet	Genealogy of Christ (the "Jesse Tree")	Albert Way, Esq.
i. Devotional Tablet, originally a companion to the preceding	The Virgin in glory, surrounded by objects emblematical of her perfections, with various legends	Rev. Walter Sneyd.
k. Tablet (German)	Flagellation of Christ	W. Maskell, Esq.
l. Panel from a book-cover (German)	Christ receiving drink from the righteous; with the inscription—DEDISTIS MIHI BIBERE ( <i>v. Matt. xxv., 35</i> ); above and below, allegorical figures	Museum of Ornamental Art, Marlborough House.

## SELECT CLASS,

CONTAINING FOURTEEN SPECIMENS FROM THE VARIOUS SCHOOLS AND PERIODS.

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*\* \* The Figures and Letters supply the references to the descriptions already given of the objects in their respective classes.*

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- I. *a.* Roman Mythological Diptych.
- II. *a.* Roman Historical Diptych.
- III. *a.* Early Christian Diptych.
- V. *g.* Book-cover of the Carlovingian School.
- VI. *e.* Holy-water Vessel of the tenth century.
- VII. *g.* Byzantine Tablet of Romanus IV. and Eudocia.
- VII. *p.* Russo-Greek Tablet.
- IX. *d.* Italian Carving of the fourteenth century.
- X. *g.* French, English, or German Tablet of the eleventh century.
- XI. *a.* Ditto . . . . . Ditto . . . . . (end of the thirteenth century).
- XI. *r.* Ditto . . . . . Ditto . . . . . (end of the fourteenth century).
- XII. *b.* Mirror-case of the thirteenth or fourteenth century.
- XIV. *d.* Bas-relief of the fifteenth century.
- XIV. *g.* Panel of the Italian Renaissance.



## LIST OF PRICES

AT WHICH THE CASTS ARE SOLD BY THE ARUNDEL SOCIETY.

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*\* \* The Classes are sold separately, but each Class must be taken entire.*

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	To Members.	To Strangers.
THE ENTIRE COLLECTION .....	£21 0 0	£26 5 0
CLASS I. ....	1 5 0	1 11 6
CLASS II. ....	2 10 0	3 3 0
CLASS III. ....	1 0 0	1 5 0
CLASS IV. ....	1 15 0	2 5 0
CLASS V. ....	2 5 0	2 17 6
CLASS VI. ....	1 0 0	1 5 0
CLASS VII. ....	2 5 0	2 17 6
CLASS VIII. ....	1 11 6	2 0 0
CLASS IX. ....	1 11 6	2 0 0
CLASS X. ....	1 11 6	2 0 0
CLASS XI. ....	2 2 0	2 12 6
CLASS XII. ....	1 5 0	1 11 6
CLASS XIII. ....	1 0 0	1 5 0
CLASS XIV. ....	1 7 6	1 15 0
SELECT CLASS .....	3 3 0	4 4 0

1911

THE CASE FOR THE YEAR 1911

THE CASE FOR THE YEAR 1911

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